Contemporary Knowledge of what
Music 'is' and 'does' and the
Implications for Music Education

Mandy Stefanakis
H.D.T. (Secondary) (Melbourne State College)

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This thesis does not contain material which has been accepted for any other degree in any university. To the best of my knowledge and belief, this thesis contains no material previously published or written by any other person, except where due reference is given in the text.

Signature: .................................................................
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Abstract

This study investigates whether current music components of arts education rationale statements adequately reflect contemporary understandings of what music 'is' and 'does'. This is in order that this knowledge informs the structure and content of contemporary music curriculum. An analysis is conducted of rationale statements in the series of Victorian and national Australian arts curriculum frameworks developed since 1988. The analysis compares the statements of the defining features of music and the arts and determines whether these features are reflected in the learning models and the frameworks developed from them.

A review of contemporary literature is then undertaken to investigate whether there are commonalities in the theories of the purposes and distinctive features of music put forward by researchers from a range of disciplines including philosophy, psychology, neuroscience, anthropology and music. What might be considered unique aspects of the perceptive process in the arts and music are also reviewed.

The study finds that there is an interrelationship between the purposes and defining features of music and common features in the perceptive process of the arts, and music as an art form. The conclusion is also drawn that the definitions in three of the four analysed arts curriculum frameworks emphasise the expressive, communicative purposes of music. The review of literature suggests that music is an holistic experience fulfilling a range of purposes. The study determines that there is, therefore, a need to revise music rationale statements within an arts context if they are to reflect contemporary knowledge of what music 'is' and 'does'.

The study also finds that a greater logical progression in the development of arts frameworks is required for the statements of definition and purpose to be reflected in the development of a statement of learning, arts education goals and the learning model. Therefore, a re-modelling of an arts curriculum statement is proposed.
Chapter 1

Introduction

In a meeting of representatives from arts organisations and educators called ‘Arts Victoria Roundtable: Arts and Education’ held in Melbourne in 2001, one of the outcomes suggested that:

Perhaps we need to re-think what arts education is and reframe a new model of arts/education (Arts Victoria, 2000, p. 1, Appendix 1).

The report also stated that:

A vision is needed of what the arts do or bring to the education sector (p. 3).

One of the ways in which to view what the arts and specifically music does or brings to the education sector, is to investigate contemporary research into what music (as an art form) ‘is’ and ‘does’.

In the past two decades a great deal of research has been conducted into the ways in which humans process music. This is gradually leading to a greater understanding of the origins of music and the physiological and psychological functioning of music. Researchers from a range of disciplines including philosophy, anthropology and education are drawing on this information to increase their knowledge in the area. At the same time in Victoria, in other states and in many other countries, the subject of music has been merged with the arts in the development of a series of curriculum framework documents. The purpose of these documents has been to define what the arts ‘are’ and
‘do’ and to develop rationale statements and curriculum framework models from the defining features of the arts. The frameworks establish broad developmental stages of learning emphasising the processes involved in acquiring conceptual knowledge through participation in a broad range of arts activities.

**Aim**

My aim in this study is to determine whether music components of current arts rationale statements in Victorian and National curriculum frameworks documents reflect contemporary knowledge of what music ‘is’ and how and why music functions. I wish to consider whether such knowledge might make a contribution to the re-modelling of an arts education rationale statement. I also wish to determine whether the features of the rationale statements are reflected in the descriptions of learning in the arts, the education goals and the learning models in each of the four arts frameworks used in Victoria since 1988. I will, therefore, analyse the rationale statements and learning models developed from them in each of these frameworks. This is to determine what might be important focal areas to research in order to develop a contemporary view of what music ‘is’ and ‘does’ and, in addition, whether the perspective of the documents can contribute to the re-modelling of an arts curriculum statement.

**Background**

The decisions about which subjects are included in the curriculum in Australia and other Western countries, and the amount of time allocated to these studies is based on a range of factors including their perceived educational value (Lierse, 1997; Paterson, 2001; Storr, 1992). This perceived value can alter with greater scientific knowledge and
societal, political and financial variables. For example, the educational logo of the Victorian Schools Innovation Commission (2002) is ‘Create, Relate, Innovate’ and the arts are seen as central to this process. This differs from another Victorian education institution, the Department of Education and Training, which perceives numeracy and literacy to be educational priorities (State Government of Victoria, 2002). The arts are not currently regarded as priorities. It is partly for this reason that music educators continue to feel a need to rationalise music’s position in the curriculum both in Australia and overseas (Goodrich, 2002; Jorgensen, 2002; Lierse, 1997; Morton, 1996; Paterson, 2001; Paynter, 2002; Music Educators National Conference, 2000; Regelski, 2003; Storr, 1992; Weinberger, 2002).

In his book ‘How the Mind Works’ Stephen Pinker (1997) attempts to determine the reasons for music’s ubiquity. His conclusion is that ‘As far as biological cause and effect are concerned, music is useless’ (p. 528). This statement has been challenged but also supported in various science, musicology and music education articles (Glausiusz, 2001; Merker, 2000; Overy, 2000). Some of these researchers see Pinker’s statement as a threat to the perceived value of music to education. For example, Ian Cross, who is involved in researching artificial intelligence, music and the effects of music education on cognition, believes that ‘music is extraordinarily functional but in subtle ways, and in aspects of human behaviour and cognition that cognitive science has barely begun to touch on’ (1999, p. 19). Sandra Trehub (Glausiusz, 2001 pp. 4-5) who is researching the impact of music on infants, finds it difficult to accept Pinker’s belief that language has an
evolutionary basis but music does not. Others see the phenomenon of music as a mystery.

For example Dr. Oliver Sacks (1998) says:

one need not be a mystic or a philosopher ... to enjoy music and to respond to it at the deepest levels. That this should be so is curious, ... for there is no obvious adaptive 'use' to music. Music has no clear relation to language or thought or any form of representation, and yet it can affect us as nothing else can, and at every level of the body and mind. Music is part of being human, and there is no human culture in which it is not highly developed and esteemed (p. 1).

Anthony Storr (1992) feels that such views of what music 'does' makes the value of music in education difficult to justify. He writes:

Those who do not appreciate music think that it has no significance other than providing ephemeral pleasure. ... This, no doubt is why our current politicians seldom accord music a prominent place in their plans for education. ... The idea that music is so powerful that it can actually affect both individuals and the state for good or ill has disappeared. In a culture dominated by the visual and the verbal, the significance of music is perplexing, and is therefore underestimated (p. xii).

That music should be prevalent in every society on earth (Bowman, 1998; Hodges, 1996a; Juslin and Sloboda, 2001; Merson, 1978; Pinker, 1997; Reck, 1997; Wallin, Merker and Brown, 2001) but appear to researchers such as Pinker and Sacks to serve no adaptive function appears to be a conundrum. It has contributed to my desire to research the area.
Personal Interest in the Area

I became interested in the origins of music when I was at teacher's college some thirty years ago. I have been and remain curious about how and why music has such a profound effect on so many people. For example, in a newspaper article, the writer, Gina Perry (2001) discusses an 'encounter' which led to other encounters with music:

A river of sound picked me up and wrapped itself around me and all of a sudden everyone on the stage seemed closer. I could see the sweat on their faces, see the flashing of a ring on drumming fingers, feel the slow breath of the harmonium, the faster pulse of the tabla through my feet, my chest.

All around me people swayed and clapped – Hindus, Christians, Muslims, Sikks, Catholics, atheists, all. He sang in a language that most of the audience didn't understand, but it didn't matter because the music had its own language. ...

Watching a group of people working together like one body to produce a beautiful sound takes me out of myself, into an experience much bigger than my own. I am caught up in the ribbon of music that wraps me up tight, then lets me go (p. 4).

I have found that there are many aspects in this commentary that are replicated in others' musical experiences including my own. That music can make people feel connected with others, uplifted and 'out of oneself' are all experiences researchers have studied in attempts to better understand how they occur through music. In trying to address these questions, I have been led to read science writers who have an interest in, or great knowledge of music. Scientific writers whose knowledge is also informed by the arts, such as Oliver Sacks, Antonio Damasio, Roger Penrose, Anthony Storr and Michael Polanyi have had the most profound impact on my thinking.
My other reason for this research comes from my music teaching in varied contexts from pre-school interdisciplinary classes involving music, to teaching music to adolescent boys in a volatile inner-suburban school, to private piano and composing tuition of younger and older people. Recently I have taught students who have come to me because they are seriously ill and find a range of benefits from solace to personal identity in their engagement with music. Although I have observed and discussed the role of music with students, I remain curious about how and why music has these effects on people.

In my role as a music educator and curriculum designer I have watched as the status of music in the curriculum in Australia has declined over the last twenty years (Lierse, 1998; Paterson, 2001). I have been involved in the development of music education rationale statements and in benchmarking current music and arts education framework documents from Australia, Canada, England and the USA for the Victorian Curriculum and Assessment Authority (formerly the Board of Studies) (Stefanakis, 1998). I have been fascinated by the changes in rationale statements over the last two decades and the ways in which they have been used to shape music curriculum content.

A rationale, ‘the reason for an action or belief’ (Krebs, 1995, p. 719), has assumed growing importance in the structure and design of curriculum for me since my involvement in writing the music rationale statement for ‘The Arts Framework: P-10’ (Benson, Darby, Dysin, Hollosy, Kon, Lenton, McMahon, Morrisroe, Re, Rowe-Zammit, Stefanakis, Turnbull, Woolhouse, 1988). As a lecturer in music education I have assessed
many student music teachers. On several occasions I have wondered why particular activities have been chosen for particular classes, because they have appeared not to engage students or provide them with knowledge they might find immediately useful, or even useful in their futures. Not only have I wondered what the objective of the activities has been, but also what the rationale behind the development of a series of lessons might be and even what the rationale for teaching music is.

I have developed a view that the rationale statement drives the structure and content of the curriculum. This, combined with my analysis of international curriculum documents, has cultivated a sense that there needs to be a logical progression in the structure of curriculum documents. That is, that the rationale statement needs to include a statement about the nature of the subject area and what that subject contributes to ‘knowing’ by defining what the subject ‘is’ and ‘does’. The reason for such a statement would be to provide a foundation for what students might gain through their involvement in music education. This might then inform the educational goals and the structure of the curriculum. For me, therefore, a rationale statement is the fundamental starting point for all that follows if students’ music education needs are to be met.

Knowing the immense impact music has on the lives of so many people, and having watched as music education bodies struggle to justify music in the curriculum, I feel it is important for a music education rationale to reflect current thinking on how and why music functions as it does. By suggesting that music is ‘biologically useless’, Pinker (1997) is able to draw the following conclusion:
If music confers no survival advantage, where does it come from and why does it work? I suspect that music is auditory cheesecake, an exquisite confection crafted to tickle the sensitive spots of at least six of our mental faculties (p. 534).

Pinker himself has interesting answers to his own question and so do many other researchers. My desire to develop a greater understanding of what music ‘does’ has gradually converged with my interest in developing a music curriculum where the rationale underpins the definition of music education goals and the structure of a curriculum framework. This study, therefore, has two aims. Firstly, I hope it might provide a persuasive argument to support and advocate music education. Secondly, I hope that the ways in which music functions in society might be reflected in the structure of the music curriculum. I believe that a curriculum that reflects the functions of areas of knowledge such as music as it is used in society, is more likely to cater for students’ needs and engage them in the process of learning.

The Research Question

My research question is, ‘Do current music education rationale statements and framework structures need re-modelling on the basis of contemporary knowledge of what music ‘is’ and what music ‘does’?’

Music Curriculum Context

Since the publication of ‘The Arts Framework: P-10’ (Benson et al., 1988) and ‘A Statement on the Arts for Australian Schools’ (Curriculum Corporation, 1994) which
included both arts and separate music rationale statements, subsequent arts frameworks, that is ‘The Arts: Curriculum and Standards Framework’ (Verma, 1995) and the currently used ‘The Arts: Curriculum and Standards Framework II’ (Board of Studies, 2000), have provided umbrella arts rationales with only cursory definitions of the discrete arts disciplines. I would suggest that this has sometimes meant that the unique features of individual arts disciplines have received less attention than in previous government curriculum initiatives.

Therefore, I wish to develop a contemporary definition of music and determine whether, philosophically, it is compatible within an arts framework. I also wish to study whether the rationale statements in each of these curriculum documents provide a logical progression from their explanation of what the arts ‘are’, to what the arts ‘do’, to the educational goals and the learning model formulated from this knowledge.

Some research has been conducted into the cognitive benefits of music to student learning, particularly in enhancing learning in other disciplines (Fiske, 2000; Scripp, 2002; Shaw, 2000). However, current research defining the links between the cognitive, emotional and physical processing of music, and why music manifests itself in the ways it does, has not so far been applied to an educational context. Research into brain function has, until recently, emphasised rational thought processes with little emphasis on the ways in which the emotions function. Many researchers describe music as ‘emotional language’. Certainly the emotions play a fundamental role in people’s responses to music. Growing knowledge of the way humans function emotionally through the work of
researchers such as Antonio Damasio (1996; 1999) and music psychologists such as Patrick Juslin and John Sloboda (2000) is providing a more holistic view of emotion as part of the musical experience. It is this research and its links with music in education that I will focus on in this aspect of the research.

**Importance of the Study**

Research into the defining features of music and what music can contribute to students' education is being conducted extensively in America, Europe and England (Fiske, 2000; Goodrich, 2002; Jorgensen 2002; MENC, 2000; Morton, 1996; Paynter, 2002; Regelski, 2003; Scripp, 2002; Weinberger, 1994-2002). Most of this research is the result of a continuing perception of the need to advocate music in education and define how it might best be developed in the design of curriculum to cater for the needs of students.

In addition, the Curriculum and Standards Framework model is an ongoing initiative which is constantly reviewed by the Victorian Curriculum and Assessment Authority (VCAA) with the intention of updating the documents as school needs and educational priorities change. The CSF II is currently under review and there is a suggestion that it will be revised again (Hollosy, 2002). Because of my past involvement in the development of music curriculum I have an ongoing commitment to its evolution. I hope that the study I am undertaking may make a contribution to the direction of forthcoming arts curriculum frameworks.
Purpose of the Research

This study aims to investigate two different areas, theories about the purposes of music, and the implications of this knowledge for future Victorian arts and music rationale statements within curriculum frameworks. I have chosen to explore the purposes of music from a broad range of perspectives, drawing on contemporary research available in a range of disciplines. To the best of my knowledge this body of research has not previously been studied with the intention of applying it to the development of a music education rationale. I also wish to outline an arts curriculum framework model where the music education rationale is reflected in the curriculum goals and the curriculum learning model.

Structure of the Study

This theoretical study has two major components. The first is an analysis of the four arts curriculum framework documents developed in Victoria and nationally since 1988. The arts educator and researcher, Tom Barone (2000) considers both theoretical critiques and practical applications of curriculum desirable for its continued development to be enhanced. My analysis of these curriculum documents draws on my knowledge from several perspectives, both theoretical and practical. They are:

- my involvement in the development of two of these curriculum documents and support materials for another
- my role in assisting with the dissemination of all four documents
- my analysis and benchmarking of international curriculum frameworks documents with ‘The Arts: Curriculum and Standards Framework’ (Verma, 1995) for the Victorian Curriculum and Assessment Authority (Stefanakis, 1998)
• my implementation of aspects of all four documents with university students and their responses to them.

The object of this analysis is two-fold. Firstly from comparatively mapping the content and structure of the documents, I may draw conclusions about differences and similarities in the arts and music rationale statements and gain insight into whether there is a logical progression from the rationale statement to the educational goals and learning model. Secondly, I wish to determine which aspects of each of these documents might contribute to any re-modelled arts curriculum framework on the basis of its content and structure.

The second major component of the study takes the form of a review of contemporary literature from a range of disciplinary perspectives. I have chosen to review a broad spectrum of literature in order to draw upon emerging research from various fields that may assist in illuminating continually evolving knowledge of what music ‘is’ and ‘does’. My other reason for comparing this knowledge from both arts and science disciplines, is to determine whether there are intersections and parallels in current understandings of the nature of the arts and music across these diverse fields. I place an emphasis in this review on research which addresses, what are perceived to be, the intrinsic defining features and purposes of both the arts, and music as an art form. The object of the review on the basis of this knowledge, is to determine whether a contemporary working definition of the arts and music might be formulated from it, and if so, how it might be applied to the rationale statement in any re-modelled arts curriculum statement.
It is my intention, therefore, to apply the knowledge developed from the literature review to the analysis of the arts curriculum framework documents. Specific areas to be addressed in both the analysis and the review are described under the chapter outlines below.

In chapter 2 I analyse each of the four arts curriculum framework documents. I consider several areas. They are:

- How does the document define the arts?
- How are the functions of the arts described?
- How does the document define what the arts can contribute to a student’s educational development and needs?
- How does the document define music?
- How are the functions of music described?
- Does the design of the curriculum framework link the nature, function and contributions of the arts and music to students’ educational development and fulfilment of their needs?

I then analyse the common features and emphases of each of the documents and provide conceptual maps that plot their similarities and differences. I discuss the philosophical and structural differences between the documents and the implications of these differences for the music statements and for the development of the curriculum framework in each document.
In chapter 3, I review current literature from a range of disciplines exploring the possible purposes of music in order to help define its unique characteristics.

In chapter 4 I review literature addressing the perceptive process in the arts and any unique aspects of the process of musical perception. My aim is to seek distinctions and similarities in the perceptive process in order to determine whether aesthetics might be defined, or re-defined, through contemporary knowledge of perceptive process in the arts.

In the final chapter I bring together the arguments from chapters 3 and 4. I discuss four major issues:

- What a contemporary working definition of music might be
- What contemporary research suggests music ‘does’
- Whether the research about music’s possible origins and purposes has ramifications for the development of a contemporary rationale for music education
- Whether a definition of the arts can be provided that might be compatible with a definition of music.

I then draw conclusions about whether the music rationale statements analysed in chapter 2 reflect contemporary research of the distinctive characteristics and functions of music. On this basis I suggest whether re-modelling both arts and music education rationale statements might more adequately reflect contemporary knowledge. A logical progression from the rationale statements to the development of a statement on learning
in music and the arts, arts education goals and a learning model is also sought. I provide a proposal outlining the form such changes might take and the reasons for them.

Finally I suggest what future areas of research might assist in structuring arts or music education curriculum frameworks, and offer a more comprehensive understanding of the defining features and purposes of music.
Chapter 2

Mapping Arts Frameworks

Introduction

In this chapter the structure and content of four arts curriculum framework documents developed in Victoria and nationally over the last twelve years are analysed. They are:

- The Arts Framework: P-10 (Benson et al., 1988)
- A Statement on the Arts for Australian Schools (Curriculum Corporation, 1994)
- The Arts: Curriculum and Standards Framework (Verma, 1995)
- The Arts: Curriculum and Standards Framework II (Board of Studies, 2000)

These four frameworks have been chosen because they represent a continuum in the development of Victorian arts curriculum. They enable a comparison of:

- the various definitions of the arts and music
- the different statements about the purpose of the arts and music
- the way the nature of learning in the arts and music has been defined
- their arts and music education goals
- their approaches to the development of arts curriculum and developmental outcomes.

Contextual information about the genesis of each arts framework is provided. Each document is then analysed, compared and discussed. In the analysis, commonalities and differences in the rationale statements of each arts framework and in the learning models developed from these statements are compared. The analysis is designed to serve several purposes. Firstly, the defining features of the arts emerging from the
analysis will help guide the research into the origins and purposes of music. This research will be used to help formulate a contemporary working definition and rationale statement for music. Secondly, the different emphases in the arts frameworks will be compared in order to determine whether a contemporary definition of music can be accommodated in an arts framework. Thirdly, the analysis will assist in determining what aspects of these documents might contribute to the form and content of any re-modelled framework.

A series of questions relating to the arts statements in these documents is considered:

- What do the frameworks see as defining features of the arts?
- What do they see as the purpose of the arts?
- What do they see as the reasons for the inclusion of the arts in the curriculum?
- How are the educational goals or descriptions of learning in the arts defined?
- What is the learning model?
- Is there a logical progression from the definition of the arts and its purpose, to the arts education goals or descriptions of arts learning and the learning model?

Some of the arts frameworks do not explicitly address each question individually. For example, there is little differentiation in most documents between what the arts ‘are’ and what the arts ‘do’. Therefore, the headings under which the analysis is written differ slightly in each document. However, all questions are addressed within the analysis of all documents. A commentary discussing features of each arts framework is provided after the analysis of each document.
The analysis of the arts statements is followed by an analysis of the music statements from each arts framework. These analyses address similar questions to those addressed in the arts statements. The questions are provided prior to the analysis of the music statements.

The different emphases in each framework and the different defining features and focal issues arising from the analysis to be addressed in chapters 3 and 4 are compared in a discussion in chapter 5.

A series of comparative ‘maps’ showing the differences in approach and emphasis in successive documents is provided (Appendices 2, 3 and 4). The first series of maps compares arts statements, the second, the music statements and the third compares the arts with the music statements of each of the four documents.

**Arts Statements**


*Analysis*

*Context*

‘The Arts Framework: P-10’ (Benson et al., 1988) (referred to in this study as the P-10 Framework) project was the first occasion in Victoria when subjects were grouped into areas of learning rather than treated as separate disciplines. The P-10 Framework brought together art, music, drama, dance, media studies and graphic communication.
Tony Lenton, an experienced visual arts educator and writer, led a team of arts educators in this project. I was invited to write the music component of the framework and each member of the team, one from each represented discipline, also had input into the arts statement.

The P-10 Framework project was commenced at the beginning of 1985 and was not published until 1988. Therefore, there was an opportunity for writers to develop an understanding of each other’s ideas and to argue and adapt their points of view as the project evolved. In addition there was a great deal of collaboration with arts educators in schools and associated arts education bodies in the development of the document.

Many months were spent trying to establish common ground between the arts disciplines. The subjects, when viewed together, had a breadth that often seemed to the team to lie beyond the scope of what were considered at the time to be distinctive arts features. For example, there were two streams within graphic communication, one more concerned with design and the other with mechanical drawing which involved drawing technique, but no aspects of creativity. The rationale statements of each discipline were, therefore, important aspects of the document, because it became necessary to address similar questions to those asked in the Arts Roundtable meeting of 2000: ‘what is arts education?’ and ‘what do the arts do or bring to the education sector?’ (Appendix 1). In addition, the writers asked the question: ‘Can we, and if so, how do we differentiate between what we do in the arts and what we do in other disciplines?’ Concepts such as ‘aesthetics’, which had historically been the domain of visual arts in education, had to
be addressed by the whole team. The P-10 Framework established its own definition of ‘aesthetic awareness’. It was felt that a definition for teachers, many unfamiliar with aesthetic philosophy, would clarify this term within the document. Because of the different understanding of aesthetics within different art forms, the area was debated between the different writers. Early in the writing process, it was acknowledged that an arts definition and learning model needed not only to accommodate the defining features of individual arts disciplines, but also to attempt to define the uniqueness of the arts as a whole.

Some arts forms, such as music, had historically entrenched learning models. Therefore, my own agenda to highlight what were current issues, such as the use of contemporary music and composing in the music curriculum, at times interfered with my ability to envisage music education as part of an arts learning model. As writers, we were attempting to create innovative curriculum for our own disciplines, whilst at the same time trying to conceptualise how our subjects could be philosophically contained within the broader context of an arts curriculum.

The Rationale

In the arts rationale statement of the P-10 Framework the first point made attempts to address the question, ‘What is art?’ It states:

The arts are, and always have been, part of our life and culture. They have been present in all known societies, whether in the form of symbol, tribal dance, body painting, a totem pole, a ritual mask, a sea shanty, an opera, a photograph, a play or film (p. 9).
Though still placed under the question ‘What is art?’ the statements that follow actually address what the arts do.

- They provide us with ‘intense pleasure and enjoyment, a deepened insight and awareness of life and consciousness, and a sense of community’ (p. 9).
- They provide avenues for the exploration and expression of feelings and ideas unavailable in other forms.
- They are a means of developing and establishing cultural identity.
- They provide ‘opportunities to appreciate the artistic expressions of other people’ (p. 9).
- They preserve and break traditions.
- They ‘provide unique ways of seeing, thinking and knowing about ourselves and the world’ (p. 9)
- They contribute to the ‘development of aesthetic awareness and perception’ (p. 9).

The document describes the original Greek meaning of ‘aesthetics’ as being ‘to refer to ways in which the world is perceived through the senses’ (p. 10). It establishes that in this document the term refers to ‘the heightened quality of awareness that one experiences of the world. ... Sensibility, or the capacity to feel, is basic to our understanding of ‘aesthetic’, whether it applies to our senses or to our awareness of the arts and nature through the senses’ (p. 10).
The P-10 Framework focuses on one important educational goal for arts education discussed in a section on the unique nature of the arts. This suggests that it is the intrinsic value of the arts that is the main reason for students to be engaged in arts educational experiences. It states that:

The development of aesthetic awareness is intrinsically related to the nature of the arts and arts learning. While there are other advantages for students to gain from arts experiences, such as the development of a broad range of cognitive, language, personal and social skills, as well as work and leisure opportunities, it needs to be stressed that the major benefits of sustained engagement in the arts are primarily aesthetic. These cannot be adequately provided through other curriculum areas.

The fundamental assumption that underlies The Arts Framework is that the arts provide a range of unique experience (sic) for all students and are essential for their total development (p. 10).

Arts Experiences

By providing examples across art forms, the P-10 Framework attempts to define what arts experiences in education involve. They include the following:

Arts experiences provide students with opportunities to:
- Develop their problem solving and inquiry skills
- Design and make functional and non-functional objects
- Develop their imaginative ability
- Explore the world through the senses
- Appreciate, respond and reflect on the works of others
- Learn about the arts in their own and other cultures
- Express their ideas and feelings through art forms (p. 10-11).
These statements illustrate what are perceived to be aspects of aesthetic experience. They suggest both practical application to creative arts processes and responses to arts works.

*The Arts Learning Model*

The P-10 Framework draws on its rationale to define an ‘arts learning model’. The student is at the centre of this model. Arts learning is conceived of as an experiential, creative, developmental process and all arts processes are interrelated. The model highlights the notion of the arts as a form of communication, a point that is not included in the initial list of arts qualities (p. 9).

The notion of aesthetic development, which has been emphasised in the rationale statement, is employed in the model where students’ perceptions of the world and their contexts, underlie the creative and reflective process.

*Perceiving* is described as sensing, receiving and experiencing. *Transforming* involves thinking, feeling, imagining, intuition and problem-solving. ‘It is the internal creative process’ (p. 14). *Expressing* involves revealing thoughts, feelings and understandings in an artistic form. It requires the use of artistic knowledge, imagination, thought and skill. *Appreciating* is the reflection, analysis, criticism and valuing of art and understanding its context.
The model, presented graphically, is accompanied by examples of learning in the arts. For example it states that students ‘explore, express and communicate their experience through drama’ and ‘analyse how reality is constructed in the media’ (p. 15).

Context is seen as integral to the whole aesthetic process. Self is central and impacted upon by the context in all interrelated processes. In reflecting back on the arts experiences (p. 10-11) each is a part of this model.

Commentary

Perceiving

There is only one ‘perceiving’ experience presented in the arts education learning examples. Although Lenton had explored the concept of perception in ‘Praxis’ (Lenton, Darby, Miller & Sibbel, 1981), the notion of addressing the processes of sensing, receiving and experiencing as a definition of perception and applying them to learning in music was new at the time. For example, in ‘A Guide to Music in the Primary School’ (Music Branch, 1981), the major music curriculum document preceding the P-10 Framework, ‘creating’ is defined as a musical process, but the notion of perceiving is not considered to be part of this process (p. 18). In other arts statements such as the ‘MMCP Synthesis’ (Thomas, 1970), perceptual understanding is implied in the rationale statement but is not translated into the learning model, which is structured around the elements of music. In the American Silver Burdett series (Crook et al., 1974) the concept of perception is in students ‘perceiving the expressive qualities in a piece of music’ (p. vii). The focus in the Silver Burdett series is on learning about music rather
than students using their own perceptions of the world as the basis for artistic expression and understanding.

The P-10 Framework learning model is, therefore, innovative for music in highlighting the processes of perception and transformation of ideas and feelings into artistic form. However, there is less emphasis on the knowledge of skills and techniques required to actualise student ideas than in those music documents mentioned above and in subsequent arts frameworks. There is also less exploration of the social learning that other documents such as ‘A Statement on the Arts for Australian Schools’ (Curriculum Corporation, 1994a) highlight as a feature of arts learning. Although reference is made to students developing an ability to analyse and understand their own works and those of others in a variety of social and cultural contexts, the concept of students collaborating on arts experiences, that is identifying the arts as a social process, is not explored.

Logical Progression

A logical progression in the P-10 Framework is developed from the rationale through to the development of the arts learning model. The concept of the arts as forms of communication has been omitted in the opening statement (p. 9), but overall what is stated and emphasised in the definition and purpose is reflected in the learning model. An arts developmental framework employing the arts learning model is not provided in the P-10 Framework. Illustrations of the ways in which the learning model could be used are described within each arts discipline statement. These take the form of
suggestions of program content and example programs. They describe the differences between the kinds of activities that might be developed with younger and older students.

A Statement on the Arts for Australian Schools (1994)

Analysis

Context

‘A Statement on the Arts for Australian Schools’ (Curriculum Corporation, 1994a) (referred to in this study as the Arts Statement) and an accompanying document, ‘The Arts – A Curriculum Profile for Australian Schools’ (Curriculum Corporation, 1994b) (referred to in this study as the Curriculum Profile) were the result of an initiative by the Federal Government in the early 1990s. The aim was to produce a set of national learning-area-specific, curriculum framework documents. It was intended that they would not only describe a learning area and the nature of learning within it, but additionally, provide a developmental framework that established broad outcomes to be met by students at various levels of compulsory and post-compulsory schooling. The outcomes needed to be broad enough to have relevance for the needs of all Australian students, but specific enough to provide teachers with a sense of direction in their teaching. It was the first set of curriculum documents in Australia that attempted to map the development of learning from the preparatory years through to the post-compulsory years. A Rasch Partial Credit Model was used to determine the efficacy of the developmental outcomes in the documents; that is to ensure that the outcomes represented points along a continuum from simple to complex (Hammond, 2001).
Unlike the P-10 Framework where staff worked on the project on a full-time basis, arts educators from around Australia were asked to write the Arts Statement. Most of the writers were engaged in other areas of activity at the same time. The key arts writers were Lee Emery and Geoff Hammond, both visual arts educators from the University of Melbourne. Other writers for each arts discipline were also appointed. The music writers were Gary McPherson and Nora Morrisroe.

The Rationale

The Arts Statement defines the arts as ‘related forms of human expression and understanding’ (p. 3). The next statement is more concerned with what the arts ‘do’. ‘In all cultures, they provide important ways of expressing and representing ideas, emotions, values and spiritual beliefs’ (p. 3).

Three distinctive perspectives on the nature of the arts are explored in the rationale. The Curriculum Profile emphasises that these different ways of viewing the arts can be interrelated, but all views are ‘worthy of discussion’ (1994b, p. 2). The first is the notion of the arts as symbol systems:

The arts can ... be defined as communication systems or ‘languages’ in that they have the capacity to convey ideas and feelings and represent experience. Although they do not function in the same way as verbal or mathematical languages, the arts nevertheless have their own conventions, codes, practices and meaning structure. Artistic learning may therefore be seen as a form of cultural or artistic literacy (1994a, p. 3).
This position is different from that of the P-10 Framework which does not describe the arts either as symbolic or as a form of language. The Arts Statement also differs in emphasis to the P-10 Framework in stating, ‘This suggests that knowing in the arts involves understanding of and sensitivity to the conventions, codes and cultural practices of the arts’ (p. 3). The sentence implies the need for knowledge of conventions in the development of skills and techniques and arts practices not emphasised in the previous document.

The second area of differentiation is aesthetics. The Arts Statement claims that through aesthetic inquiry people seek to understand the ideas and the emotional content of a work. ‘We admire the imagination and technical skill of the artist. Sometimes we feel that an artist has ‘said’ something important about human experience’ (p. 4).

The third emphasis in the Arts Statement is on the role of the arts in ‘shaping a sense of social and cultural identity’. This section discusses the dynamic nature of the arts and its differences within cultures. ‘Understandings of the nature and role of the arts therefore vary both in an historical sense and within different cultural groups in contemporary society’ (p. 4). This section also states that:

The arts are shared meaning systems, which are forms of communication. As such they are constructions of reality carrying values and with the capacity to evoke responses in others (p. 5).
Learning in the arts.

In the statement on characteristics of learning in the arts, the Arts Statement focuses on the arts as a way of perceiving and using perception as the basis for the conceptualisation and transformation of ideas into an artistic form. ‘They develop, often in one activity, their perceptual, conceptual, physical and social understandings’ (p. 6). Learning in the arts is described under several headings.

Aesthetic learning is described as ‘underpinning experience of all the arts’ (p. 6). It is said to refer to sense perception. However, the emphasis in the description of aesthetic learning and, therefore, sensory perception, is on discriminating, selecting, responding to and valuing arts works. Aesthetics is regarded as a means of responding to arts works rather than as part of the creative process. This position is reinforced in the strand organiser, Arts Criticism and Aesthetics, which primarily addresses responses to arts works.

The description of cognitive learning includes the perceptive process. The document states:

Thinking skills such as perception, creativity, logical thinking, metaphoric thinking, question-formation, decision-making, critical thinking, concept-formation and memory are all developed through arts experiences (p. 6).

As part of this description of cognitive thinking, The Arts Statement also says that students can think not only in verbal language, but in sound, images or movement. It is
also stated that: ‘While it is sometimes held that all thinking is cognitive, it is also argued that artistic thought sometimes occurs in tacit, intuitive and subconscious ways’ (p. 6).

The Arts Statement also sees physical learning as an intrinsic aspect of learning in the arts. ‘Arts are active’ (p. 7). It suggests that students work to gain control of arts mediums through the development of skills, techniques and processes of the art form.

Sensory learning is described separately from aesthetic learning and is said to include the capacity to express, imagine and give form to sensations. It states that: ‘Through the arts, students develop aesthetic and cultural sensitivities and sharpened perceptions’ (p. 7). Perception is seen as both a sensory and cognitive function.

Social learning is perceived to be a significant aspect of learning in the arts in the Arts Statement and is given greater emphasis than in the P-10 Framework. The Arts Statement points out that:

Through the arts, students learn about themselves and their interaction with others. Students learn to work in groups, to express ideas and communicate through the arts, and to examine the role of the arts in different social and cultural contexts. Students also gain a sense of self through developing personal artistic visions and finding a sense of style (p. 7).

The document acknowledges that some students engaged in arts experiences choose to work alone, but reiterates that whether working in groups or alone, a sense of self is gained through the artistic experience.
The Arts Learning Model

In the learning model, the individual disciplines of dance, drama, media, music and visual arts are described as arts ‘strands’ (p. 12). The areas of learning identified in the Arts Statement are organised within ‘strand organisers’ and individual statements for each strand identify discipline-specific aspects of learning under each of the strand organisers. They are:

- Creating, making and presenting

These are further sub-divided into three parts in the Curriculum Profile. These parts are ‘exploring and developing ideas; using skills, techniques and processes, and presenting’ (p. 4). The other strand organisers are:

- Arts criticism and aesthetics
- Past and present contexts.

The document states that the strand organisers are interrelated and inform one another. Within the ‘Creating, making and presenting’ strand organiser (p. 13), the focus is on making arts works. This includes the generation of, and experimentation with, ideas the conceptualisation of an art work and its realisation, or the transformation or re-working of an existing art work, to the rehearsal or refinement and presentation of works.

‘Arts criticism and aesthetics’ (p. 13) involves students in discussing, describing, analysing, interpreting, judging, valuing and challenging arts works and ideas. ‘Past and present contexts’ (p. 13) encourages students to ‘consider the social, cultural and
historical contexts in which the arts are produced and valued and to recognise how societies construct and record knowledge about the arts' (p. 13).

**Outcomes**

Each strand organiser in the Arts Statement and the three parts of the first strand organiser, that is, 'exploring and developing ideas', 'using skills, techniques and processes' and 'presenting' has an accompanying learning outcome. There are, therefore, five generic arts learning outcomes defined for each level. Outcomes are developed sequentially across eight levels, from primary to post-compulsory education. Levels do not relate specifically to year levels. Examples in the Curriculum Profile include year 1 and 2 students working at levels 1, 2 and 3 for various tasks. The kinds of arts knowledge that students develop within each strand is described across four band descriptors. Band A corresponds to early arts experiences, Band B, to extended learning experiences, Band C to more specialised arts experiences and Band D to the equivalent of years 11 and 12. These descriptions provide an overview of conceptual knowledge and dot point descriptors, or indicators of knowledge. They address conceptual knowledge rather than curriculum content (Malcolm, 1995), allowing teachers in different learning environments to adapt this conceptual knowledge base into curriculum content that will best meet the needs of individual students. For example in music at Band D, students ‘discuss their criteria for making value judgements about musical works in different styles and genres’ (1994a, p. 55). The concept being addressed is the formulation of criteria for making value judgements. The way in which a task would be developed to explore this concept and the musical examples chosen,
that is, the content and the context of the tasks is left up to the teacher. The number of
tasks required to address this concept and the way in which tasks are structured to
develop it, while concurrently addressing others areas such as the evaluation of different
performances of the same work, is also left to the teacher. In the Curriculum Profile the
outcomes are accompanied by examples, which are models that demonstrate the kind of
content a curriculum might include in order to address certain concepts.

The outcomes are progressively developed from simple to complex for each of the
identified arts processes. For example at level 1 in using skills, techniques and
processes, the outcome is, ‘Uses basic elements of the arts and explores them in making
arts works’ (Curriculum Corporation, 1994b, p. 8). At level 7 the outcome is that a
student, ‘Structures arts works using selected elements, styles and forms, and
demonstrates ability to control the medium using skills, techniques and processes’ (p. 8).

Commentary

Defining the Arts

One of the ways in which the arts are defined in the Arts Statement is as symbol
comprehensively analyses the changing philosophical views of music from the time of
the ancient Greeks to the present. Debate as to whether music is symbolic,
presentational or representational has been ongoing among music philosophers during
this time (Bowman, 1998; Plato, 1987). For example, Bowman analyses the perspective
of Suzanne Langer who combines the notion of the arts as symbol systems, with the sense that they also contain intrinsic expression presenting aspects of reality that are intuited. Bowman sees a contradiction between the arts as symbolic and the arts as experienced. He says ‘bringing music under the umbrella of symbolic activity inevitably raises questions about what music symbolizes, and how’ (p. 202). However, Cook (1990) sees music as representational, taking the approach that as listeners people conjure up images of music. He states that ‘a musical culture is, in essence, a repertoire of means for imagining music; it is the specific pattern of divergences between the experience of music on the one hand and the images by means of which it is represented on the other, that gives a musical culture its identity’ (p. 4). Gardner (1994) is more supportive of Langer’s approach, indeed embraces the notion of the arts as both symbolic and presentational. He sees music as ‘allographic’ believing ‘that the artist makes selections from a code that already exists in the language (the writer from natural language, the traditional Western composer from the diatonic system)’ (p. 43). However, psychologist Terence McLaughlin (Merson, 1978) states that:

Music ... doesn’t resemble any object except in the very few cases where you have imitative sounds in music, and these, as you know, are very few and far between. ... Therefore the brain is almost forced to find resemblances between music and things which happen in the other senses. This may account for the fact that music is, in many people’s opinion, so much deeper an art than some of the other arts (p. 38).

The issue of whether music is perceived as symbolic or abstract, is, therefore, an area that needs to be reviewed as part of the research into contemporary views of what music ‘is’ and ‘does’. The outcomes of the research impact on the way in which the arts might
be defined and whether a definition of music can be compatible with a definition of the arts.

*Aesthetics*

Like the P-10 Framework, aesthetics is defined in the Arts Statement as a form of sensory perception and it is suggested that students develop ‘aesthetic and cultural sensitivities and sharpened perceptions’ (p. 7) in the arts. However, sensory learning is described as a way of using expression and imagination to ‘give form to sensation’ (p. 7). It is viewed as a practical response to sensory perception. Aesthetic learning defined as sense perception has been separated from sensory learning. This raises questions about the defining parameters of sensory perception. Does perception only involve making sense of sensory input? Or are memory, decision-making, and concept-formation, described in the Arts Statement under ‘cognitive learning’ (p. 6) aspects of perceptual process? Some authors see perception and aesthetics as a form of perception, as a way of defining the whole artistic process. For example, in the contemporary English publication, ‘All Our Futures: Creativity, Culture & Education’ (NACCCE, 1999), the realisation of perception in artistic form is seen as part of the perceptive process. The document concludes:

The creative process of the arts involves developing forms of expression which embody the artist’s perceptions. This is not a matter of identifying an idea and then finding a form in which to express it. It is through shaping our individual work that the ideas and feelings are given form. Often it is only through developing the dance, image or music that the perception itself is clarified. The meaning is uniquely available in the form in which it is expressed;
and it is in these forms that we express our most human perceptions and feelings. The creative processes of the arts centre on the shaping and refining of a work in which its aesthetic qualities are central to its meaning. The look, the sound and feel of work in the arts is inseparable not only from what it means, but from how it means (p. 33).

In this statement aesthetics is seen as an integration of all aspects of artistic process. Similarly, Australian music educator and researcher Margaret Barrett (1996) sees artistic expression through the production of arts works as an intrinsic aspect of developing aesthetic understanding, or, as she refers to it, 'aesthetic activity' (p. 41). She writes:

If we view the aesthetic as thinking intrinsic to an art form, such thinking may be evidenced through the child’s original productions within that art form. Through examination of the child’s original productions within an art form we may identify the distinctions, discriminations, choices and judgements that the child has made within the art form, that is, the child’s aesthetic activity (p. 41).

Definitions of aesthetics are philosophically intertwined with debates on abstraction and symbolism. Whether aesthetics in the arts relates to responses to the arts object, or is, rather, a whole perceptual experience has, as with questions on abstraction and symbolism, been debated for millennia (Bowman, 1998). Because the definition provided in the Arts Statement and the P-10 Framework relate aesthetic experience to the senses and to sensory perception, the focus in the context of this study, is to examine contemporary views of the defining features of the perceptive process. Many philosophers have addressed the concept of aesthetics from an interdisciplinary

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perspective, for example, Dewey (1958), Langer, (1953) and phenomenologists such as Clifton (cited in Bowman, 1998). As more knowledge is developed from biological, psychological and neurophysical perspectives as to how humans perceive, so the role of perception in any definition of aesthetics requires re-negotiation. Drawing on this contemporary knowledge, in addition to current philosophical perspectives and ‘as lived’ arts and musical experiences, may assist in helping to establish which aspects of the perceptive process relate to, what could be seen as, defining features of aesthetic experience. These features might then be applied to the formulation of a contemporary arts rationale statement.

Outcomes

The use of generic arts outcomes provides a way to unify what are seen to be defining features and processes of all arts disciplines. The unique aspects of learning in individual arts disciplines are maintained through the use of discipline-specific band descriptors and examples. Because the outcomes in the Curriculum Profile and the descriptors in the Arts Statement are based on conceptual knowledge, they can be adapted to suit diverse learning environments. The discipline-specific examples accompanying the generic outcomes in the Curriculum Profile provide ideas which can act as springboards for teachers to adapt and apply to their own curriculum. However, in the Arts Statement, discipline-specific descriptors are only provided at four levels or bands, whereas the outcomes and examples in the Curriculum Profile are provided for eight levels of learning.
The educator Cliff Malcolm (Cross Arts Victoria, 1995) describes learning outcomes as markers of understanding along a continuum. He says:

Students completing a particular activity (i.e. the same input) can have different learning outcomes – they can understand a particular idea or perform a skill at different levels. Further, they can achieve an outcome through a variety of inputs – within and beyond the classroom, past and future as well as present. ... Outcomes are markers of increasingly sophisticated understanding of an idea or performance of a process or skill. An outcome at one level is continuous with, but qualitatively different from, the outcome below it (p 6).

The ‘MMCP Synthesis’ (Thomas, 1970) uses a similar idea in developing a spiral of learning in the development of musical understanding. The difference in approach is that where the ‘MMCP Synthesis’ bases this development on increasingly sophisticated concepts in the use of the elements of music, such as duration, the outcomes in the Arts Statement develop increasingly complex understandings of arts processes.

**Curriculum and Standards Framework I (1995)**

**Analysis**

**Context**

‘The Curriculum and Standards Framework’ (Verma, 1995) (referred to in this study as the CSF I) was the result of a decision by the State Government to develop a set of curriculum frameworks specifically for Victorian schools. Most states in Australia except Tasmania have now developed their own curriculum framework documents and all have drawn on the Arts Statement in their development (Stefanakis, 1998). The team
of writers for the CSF I included those who had written the Arts Statement. Geoff Hammond led the team. Nora Morrisroe who had input into the music component of the P-10 Framework and the Arts Statement was the music writer for the CSF I.

**Rationale**

In this document the arts are defined as ‘a fundamental means of expression and communication in all societies’ (p. 9).

The next statement describes the perceived function of the arts. They provide ‘a sense of our social and individual identity’ (p. 9). They give students ‘access to the cultural diversity in their immediate community and the broader Australian and international context’ and provide opportunities for students to ‘learn to recognise and value the cultural forms and traditions that constitute artistic language’ (p. 9).

**Learning in the Arts**

There is a greater focus in the CSF I document on learning than in the previous two arts frameworks. Through the arts students learn ways of experiencing, developing, representing and understanding ideas, emotions, values and cultural beliefs. They learn to take risks, be imaginative, question prevailing values, explore alternative solutions, engage in arts criticism, develop, practice and refine techniques, share opinions and extend the limits of the arts (p. 9).
Arts Education Goals

The goals established in the rationale directly translate into the arts learning model. They are:

- To develop the intellectual and expressive potential of students through aural, spatial, kinaesthetic, interpersonal and visual experiences
- To equip students to use and understand the arts forms as symbolic languages by:
  - Developing skills, techniques and processes that form the structure for exploration and development of ideas as a basis for their personal expression
  - Developing abilities to perform or present art works
  - Exploring how different social and cultural groups engage in and convey meaning through the arts
- To develop skills in arts criticism and aesthetics through describing, analysing, interpreting and evaluating their own and others’ arts works
- To develop students’ understanding that the arts evolve within particular social and cultural contexts by:
  - Developing understanding of how the arts reflect, construct, reinforce and challenge values in different cultures
  - Studying the arts from both historical and contemporary perspectives (p. 9).

Creating, making and presenting, arts criticism and aesthetics and past and present contexts, the strand organisers in the Arts Statement, are called substrands in the CSF I.

Outcomes

The outcomes in the CSF I are identical to those for the first seven levels of the Curriculum Profile. The exception is that in the former document, two outcomes for each strand organiser are provided at level 7 for ‘exploring and developing ideas’ and
‗past and present contexts‘ and only one is included at this level in the CSF I. The requirements of the learning outcomes are elaborated on in an accompanying curriculum focus statement. These statements serve a similar role to the band descriptors in the Arts Statement. They provide specific information about the musical concepts students are required to develop at particular levels in order to achieve the defined learning outcomes. The examples accompanying each of the outcomes highlight the difference between the conceptual knowledge of the curriculum focus statements and examples of content which are designed to provide a trigger for teachers to assist in the development of their own curriculum. In the CSF I however, the curriculum focus statements developed from the band descriptive statements in the Arts Statement are provided at every level. In the Arts Statement the descriptive statements under the four bands each cater for a broad schooling range: lower primary, upper primary, lower secondary and upper secondary.

Commentary

Defining the Arts

Apart from the word ‘artistic’ in the final sentence, the statement of definition and purpose in the CSF I could equally apply to any language. The uniqueness of the arts does not, therefore, have the importance in this document that it was given in the P-10 Framework or the Arts Statement. In the section describing learning in the arts, it is only the word ‘arts’ that distinguishes the learning techniques from those in any area of humanities, social sciences or language. It is only in the statement of goals that a picture of what is unique about the arts emerges.
However, in this document, the learning model is developed directly from the goals. The goals in the CSF I define the arts as a form of symbolic language. The term aesthetics is used in relation to the ways in which students respond to arts works and develop skills in analysing, interpreting and valuing them. Although the document states that through the arts students develop their intellectual and expressive potential, it is of their ideas and the word ‘feelings’ has not been included. This differs in emphasis from the P-10 Framework and the Arts Statement where the role of feelings as part of the artistic process is highlighted. The development of skills and techniques required to realise students’ expressive and intellectual potential is a strong aspect of the goals in the CSF I. Aesthetics, however, is not a concept that appears in association with the creative process in the statement of goals or the learning model. However, students are required to ‘reflect an awareness of aesthetic considerations in making arts works’ (p. 18) at level 7, suggesting that the aesthetic is part of the creative process. The document does not provide a definition of aesthetics. The issue raised in the earlier commentaries regarding the need for clarification of the defining features and parameters of the aesthetic experience, is reinforced through the analysis of the CSF I.

Outcomes

In the Curriculum Profile, level outcomes do not specifically relate to levels of schooling, but are seen as markers on a continuum of learning as Malcolm describes them (1995). However, the introduction of the concept of standards in the CSF I means that there is a requirement for students to achieve learning outcomes or standards at a
specified level. This has led to the definition of 'outcomes' being equated with the
definition of 'standards' when their original usage and meaning was different
(confirmed by Imre Hollosy, VCAA, 2002). Where outcomes are seen as markers of the
processes of learning at any point along a continuum, there is an expectation with the
concept of standards, that specific outcomes of learning will be achieved at particular
points in time. In the CSF I, learning outcomes are, therefore, related to particular year
levels.

Logical Progression

There is a logical progression from the goals to the education model in the CSF I.
However, the notions of exploring and expressing emotions, or of taking risks, being
imaginative, questioning prevailing values, or exploring alternative solutions described
in the learning experiences, are not emphasised in the goals. Neither are they prevalent
in the description of the substrands formulated from these goals.

Sensory perception is not a concept which is explored in this document. Neither are the
roles of imagination nor emotions in arts experiences highlighted in the CSF I. The
processes involved in the conceptualisation of ideas receives less emphasis in this
document than in both the Arts Statement and the P-10 Framework. However, the use of
comprehensive curriculum focus statements to accompany each learning outcome at
every level, and examples of how the knowledge described in these statements might be
adapted for different learning environments, brings together information that was
separate in the Arts Statement and Curriculum Profile. This provides teachers with
access to more specific knowledge to assist them in devising their own curriculum.
There appears to be a greater emphasis placed on developing a learning framework in the arts in the CSF I than on exploring the nature and defining features of the arts.
The Curriculum and Standards Framework II (2000)

Analysis

Context

I was asked to be the performing arts writer for the draft of the ‘Curriculum and Standards Framework II’ (Board of Studies, 2000) (referred to in this study as the CSF II). Only three people were employed to write the initial draft. The others were Geoff Hammond who was the team leader of the project and Marian Strong, the Executive Officer of Art Education Victoria who was responsible for the Visual Arts. The team lacked expertise in drama, dance, graphic communication and media. At the introductory meeting for this project it was explained by the CSF II project leader that the documents were being revised to reflect changes in curriculum focus. We were informed that some of the revised key learning area documents would be less substantial than in previous publications. This was due to a growing emphasis on the perceived importance of literacy and numeracy in the curriculum at the time.

Prior to the commencement of the project I had been asked by the Board of Studies to compile a benchmarking report in which arts frameworks from the USA, England, Canada and Australian states were analysed and compared. I was also asked to analyse the music components of these documents (Stefanakis, 1998). The Arts Statements provided valuable resources from which to draw inspiration for the draft of the CSF II. However, many constraints on the content of the document were set in place prior to the commencement of the project. For example, the number of strands was to be reduced at levels 1-3 from the five arts strands in the CSF I to the two strands of performing arts
and visual arts. The number of outcomes was also to be reduced, as was the content of the curriculum focus statements. Other changes to the document included the introduction of indicators of learning and defining characteristics of the arts.

I designed the characteristics of the arts to identify generic arts processes which could be used to formulate developmental indicators of conceptual understanding from these processes. However, while the outcomes (designed similarly) are generic arts outcomes, the indicators formulated from the arts characteristics were to draw specifically on the concepts in the curriculum focus statements in their conceptualisation. Therefore, they were to be strand or discipline specific. Although the arts characteristics are provided in the CSF II, they have not been developed into indicators consistently across levels.

The writers attempted to negotiate a range of issues with members of the Board of Studies and wrote what they felt was required to improve the CSF I rather than to streamline it. However, the draft was edited substantially prior to the document's publication. Arts education organisations and individuals were requested to respond to the draft. In a letter to the Board of Studies I protested these changes as did many arts organisations which felt that the status of the arts in schools was being compromised by the changes. For the final document writers representing each arts discipline completed the project. Neither Strong (visual arts) nor I worked on this final draft.
The rationale

In the CSF II, the uniqueness of the arts is not addressed. The arts are defined as ‘outlets for the communication of ideas, feelings and beliefs’ and ‘major sources of intellectual, physical, spiritual and emotional development, understanding and enjoyment’ (p. 5). There is an emphasis on the development of the whole individual. What the arts ‘are’ and ‘do’ is encapsulated in the opening sentence of the rationale in the CSF II (p. 5). The emphasis, as in the CSF I, is on learning. By the second sentence, this is the focus of the rationale statement.

Learning in the Arts

The document addresses the need for ‘comprehensive and sequential learning experiences’ to provide students with ‘necessary skills, understandings and confidence to participate fully in the arts throughout their lives’ (p. 5).

There is a stronger emphasis on the process of the conceptualisation of arts ideas than in the last document.

Through arts practice students learn to develop ideas by drawing upon experience, exploring feelings, observing and researching. These processes may require the development of imaginative and creative solutions or a sensitive understanding of particular conventions or constraints, depending upon the nature of the arts activity (p. 5).

Arts Education Goals

The goals of the CSF II are similar to those in the CSF I. They are for students to:
- Develop their intellectual, imaginative and expressive potential through the arts
- Develop skills, techniques and a knowledge of processes as a basis for personal development
- Create, perform or present arts works
- Develop critical skills and an understanding of aesthetics
- Develop understanding of how the arts evolve within particular social, cultural and historical contexts
- Enjoy participating in the processes of creating, presenting and responding to the arts (p. 5).

There are several differences to the goals in the CSF I. Imagination has been included as part of the first goal. The second goal is similar to that of the CSF I except for the reference to the arts as ‘symbolic language’ which has been deleted. The creation, performance and presentation of arts works is presented as a separate goal rather than a subset of the previous goal. The concept of aesthetics is not discussed or defined in the CSF II.

**Learning Model**

The substrands in the CSF II have been altered from the previous document. Where there were three substrands, with two subsets of the first, there are now two substrands. They are ‘Arts practice’ and ‘Responding to the arts’. These two substrands are subdivided into:

**Arts Practice**
- Arts ideas
- Arts skills, techniques and processes

**Responding to the arts**
- Arts criticism and aesthetics
- Arts contexts (p. 8)
Each of these 'subheadings' has equal weighting in the arts learning model. In a way this model is a re-working of the P-10 Framework, though the process of perceptual understanding implicitly merges into 'Arts Ideas' and greater emphasis is given to both arts skills and techniques and arts contexts than in that document. The generic arts characteristics provide a guide for the strand specific development of the indicators at each level. For example, the concept of presenting, a separate aspect of the 'creating, making and presenting' substrand in CSF I, has been absorbed into 'arts skills, techniques and processes' (p. 9). The development of these characteristics is not consistent across levels.

Outcomes

Where the outcomes in the previous documents had been trialed and then statistically analysed using a Rasch Model to determine whether they indicated a logical developmental sequence, no such analysis was undertaken for the CSF II outcomes (Hammond, 2001). For example in the CSF I, the outcome for exploring and developing ideas at level 1 is 'Draw upon play and imagination in creating and making arts works' (p. 18) and at level two, 'Use experience and imagination in creating and making arts works'. In the CSF II, the outcome for 'Arts Practice – Ideas, skills, techniques and processes is: 'Communicate ideas when making and presenting performing arts works' (p. 12). At level 2, that is, grade 1 and 2, the outcome is: 'Make informed decisions about effective ways of using performing arts elements in making and presenting performing arts works' (p. 12).
In the performing arts strand at levels one, two and three, two generic outcomes are provided, one under each substrand. Three and sometimes four indicators accompany each outcome. These address the distinctive arts processes more specifically than the outcome statements.

At levels four, five, six and six extension where the strands are the specific arts disciplines, that is music, art, drama, dance, media and from level five graphic communication, the outcomes across the strands remain generic, but the indicators are strand specific. There are four outcomes at each of these levels, two for each substrand and as with the earlier levels, three to four strand specific indicators.

Commentary

Defining the Arts

The rationale statement in the CSF II demonstrates the shift in philosophy from that expressed in the P-10 Framework. In that document, the intrinsic value of the arts, defined as their uniqueness as aesthetic forms is the basis for the rationale for their inclusion in the curriculum. Although the Arts Statement provides a broader perspective of how the arts might be defined, its goal too, is to describe the unique features of artistic process. However, as is the case in the CSF I, less emphasis is given to either defining the arts or the individual disciplines within the arts in the CSF II.
Learning in the Arts

There is a reluctance to claim that the arts are in any way unique in the CSF II. Arts processes may require the development of imaginative and creative solutions. The concept of expression has not been used in discussing arts practice. As in the CSF I, aesthetic understanding is only used to refer to arts responses in the goals and learning model. However, the outcome used in exploring and developing ideas at level 6 extension in the CSF I which addresses the application of aesthetic considerations in making arts works, is also used in the CSF II at the equivalent level.

Arts Education Goals

The final arts education goal is defined as the enjoyment of arts experiences. Though three of the four frameworks refer to the joyous nature of arts experiences as a defining feature, its placement as an educational goal at this point in the document is inconsistent with the other goals which all become aspects of the substrands in the learning model. In reviewing the comparative maps of arts curriculum frameworks (appendix 2) it can be seen that none of the documents includes this aspect of the arts as part of the learning model although it features in the goals of the Arts Statement’s music statement. There is, therefore, a need to consider whether joyful experiences in the arts are an intrinsic aspect of the arts experience and if so, whether this should be reflected in the arts learning model.
*Arts Characteristics*

There appears to be an overlap in the concepts of some of the arts characteristics. For example, 'developing arts works by imagining, experimenting, planning and applying arts elements, processes and techniques' is similar to 'developing knowledge of arts skills, techniques and processes.' Similarly the last part of this process 'in creating and presenting arts works for a variety of purposes and audiences' is similar to 'creating and presenting arts works individually and in groups' (p. 8).

As discussed, the characteristics have not been developed systematically at every level in the document and, therefore, there is not the logical development in the indicators that was established in the developmental outcome statements of the Arts Statement and the CSF 1. Some processes are addressed under different substrands, others are addressed at one level and then neglected at the next, only to re-appear one level later. On occasions two processes are combined into one indicator. For example the process of 'developing an understanding of and use of discipline specific terminology and symbols' is a process under 'arts skills, techniques and processes' (p. 8), but is developed in the arts criticism and aesthetics substrand (pp. 41, 51, 73). At level six in the music strand the concepts of 'evaluating music works' and 'using appropriate music terminology' are combined into the one indicator (p. 73).

*Outcomes and Indicators*

Some of the learning outcomes used in the Arts Statement have been combined in this document. Therefore, often several concepts are addressed in the one outcome. For
example, the development of ideas, the development of skills and techniques and the presentation of arts works are shown as separate concepts in the description of arts characteristics (p. 8). However, at each level from one to three there is an attempt to address all of them developmentally in one outcome statement. The indicators are used to separate these concepts, but then the status of the outcomes when used in this way becomes difficult to define.

At levels four, five, six and six extension, the use of generic arts outcome statements and strand or discipline specific indicators is similar to the concept that was used in the Arts Statement. However, the descriptor statements in the Arts Statement did not have the status of the indicators in the CSF II. This approach allows for an overarching arts developmental framework in which the specific conceptual knowledge of the separate arts disciplines can be accommodated while still utilising the generic arts characteristics (pp. 8 – 9).

*Curriculum Focus Statements*

Although there are statements for the individual disciplines in the performing arts and visual arts strands, the curriculum focus statements which provide the concepts to be developed at each level, are not as comprehensive as in the CSF I or in the descriptive statements of the Arts Statement. In some instances there is a lack of balance in the information provided in these statements. For example at level 2, students ‘learn about places where music is made and performed in the community’ (p. 22). This is the only guidance provided to assist teachers in formulating curriculum to achieve the indicator
addressing contextual understanding. The indicator is 'identify places where performing arts works are performed and describe aspects of performances in particular places'.

Logical Progression

The potential for a logical progression reflecting the philosophy of the rationale statement in the goals, learning model and across levels exists in the CSF II. It is evident from the educational goals through to the arts characteristics. Refinement of the arts characteristics and the way they are used in the framework would assist in this development. The rationale statement is not currently consistent with the goals or the learning model developed from the goals. There are differences between the concepts of what the arts 'are' and 'do' in the rationale statement and the goals developed from this statement, as is the case in the CSF I.

Music Statements

In addressing the music components of the framework documents the questions I will ask are:

- What do Australian curriculum frameworks see as defining features of music? What do they see as the purpose of music? What do they see as the reasons for the inclusion of music in the curriculum?
- Are there aspects of music which are seen to be unique within the arts? If so, what? What are the implications for arts rationale statements?
- What emphasis is placed on addressing each of these questions and why might this be the case?
The Arts Framework: P-10 (1988)

Analysis

Context

The view of composing as a requisite part of the music curriculum was relatively new when the P-10 Framework was developed. Therefore, in writing the statement it was felt that the pursuit of a balanced music curriculum highlighting the musical processes needed to be prominent in the development of a music learning model. There was a great deal of debate between music educators over the content of the rationale statement, particularly in relation to the cultural references it makes and suggestions of cross cultural influences on Western European traditions.

Rationale

The music rationale statement emphasises the difference perceived between language and music. It suggests that language can be used to accurately depict an object or an event for example, but that music does not. It discusses the abstract nature of music by describing the varied ways in which people might respond to the same piece of music. This point is emphasised with a statement from Leonard Bernstein. He says that music ‘is basically and radically an abstract art, whereas all the other arts deal basically with real images – words, shapes, stories, the human body – it deals directly with the emotions, through a transparent medium of tones which are unrelated to any representational aspect of living’ (p. 202). Indeed this becomes a strong aspect of the
document's definition: 'Music is an abstract art' (p. 202). Music as an emotional means of communication and expression is also highlighted. It states:

The clarinet solo in *Rhapsody in Blue* depends for its effectiveness on Gershwin's sensitivity to sounds and how they relate to, and interact with, each other. It also depends on the instrument chosen to communicate the composer's feelings, thoughts and imagination. To communicate the musical expression, the performer must interpret both the notated and unnotated aspects of Gershwin's vision. The performer's interpretation will be based on their own experiences and some understanding of Gershwin's compositional style (p. 203).

The interaction between composer and performer is noted, but the final link, the perception of the listener, is not referred to. However, various listener experiences with music are quoted and a picture of what music 'does' is developed from these quotes.

The document maintains that people use music as a way of:

- Motivating them into action or work
- Portraying, shaping, promoting changes in culture and society
- Creating mood and atmosphere
- Arousing feelings of patriotism
- Creating a feeling of security and productivity
- Developing cultural identity
- Expressing feelings and understandings of the past, present and future
- Preserving aspects of memories, cultures and histories.
The accessibility and relevance of music to the lives of young people is highlighted. In addition, the infectious nature of music is described, for example, the ways in which composers and performers from most areas of the globe draw inspiration from each other’s ideas and emphases. Examples such as the influence of Indonesian music on the works of Australian composers and the use of African rhythmic structures on all genres of contemporary music are provided. The universality and accessibility of music is a strong theme.

*The Learning Model*

In the ‘music in the curriculum’ statement (p. 205) there is a shift away from the philosophy established in the arts rationale where the emphasis is on the uniqueness of arts experiences (p. 13). For example, the music statement addresses aspects of learning in the arts such as the enhancement of reading skills and motor coordination. The cultural impact of music is emphasised, where ‘culture’ is defined as growth and change and the interaction with the world that leads to cultural change, growth and diversity. The model for learning through music is introduced and uses the musical processes of listening, performing and composing rather than the processes established in the arts model.

*Commentary*

*Rationale*

Though implicit in the music rationale statement, the reference to aesthetic development as unique to arts experience so strongly identified in the arts introduction is not pursued.
in the music statement. Instead, the perceived uniqueness of music, that is its abstract nature, is the focus. Despite this, the definition of 'aesthetics' as a form of 'sensibility, or the capacity to feel' or 'known or perceived through the senses' described in the arts rationale statement (p. 12) can be compatible with the music philosophy. The definition of music as an abstract art medium as it is in the P-10 music statement, is consistent with the arts statement that it is aesthetic process that all art forms have in common.

Learning Model

In the section on 'Guidelines for Curriculum Development' (p. 206), the music processes of composing, listening and performing are combined with the concepts from the arts learning model in a descriptive statement designed to illustrate how musical experiences are a part of the arts learning model. However, the use of the term 'perception' expressed in the statement, 'This should be combined with the performer's own musical and non-musical experiences, as well as his or her perceptions of the composition' (p. 206) does not capture the essence of perceptual understanding defined in the arts rationale. The musical processes are employed as the major headings under which curriculum development is addressed and the arts model is not referred to again. Nevertheless, just as the music rationale statement is compatible with the concept of aesthetics as the unifying and unique feature of the arts, so too, the music learning goals can be accommodated within the arts learning model.

With an emphasis instead on the musical processes, the concepts of sensory perception, the development of ideas and the creative process are not explored. The statement,
‘Students’ compositions and improvisations should be valued as an expression of their imaginative thinking’ (p. 211) is the only statement used to address the processes of perceiving and transforming described in the arts model.

The Statement on the Arts for Australian Schools (1994)

Analysis

Rationale

The definition of music in the opening statement of the Arts Statement is that it ‘is essentially an aural art form which exists in time’ (p. 21). However, the term ‘art form’ is not explained or defined. It also states that music can involve bodily movement and the senses of touch and sight (p. 12) but it does not provide examples to clarify what is meant by these terms. As with the P-10 Framework, the document also refers to music as an abstract medium.

There is also reference to the process of listening.

For a musical experience to be more than simply an exposure to sound and silence, the listener must distinguish the musical characteristics of the composition while relating and connecting the expressions of the moment to what was heard earlier. This ability to think in sound provides a basis for a deeper and more meaningful understanding of a musical work and can also heighten the listener’s appreciation of music (p. 21).
The description of aesthetic understanding in the arts statement is reflected here. It is reinforced through the suggestion that music is 'not merely an adornment to life; it is a basic manifestation of being human, a profound contribution to personal, social and cultural identity, and a means of expression and communication in every culture' (p. 21). Music can also 'give a sense of achievement through mastery of skills, and provide a satisfying group identity through membership of a performing vocal or instrumental ensemble' (p. 21). The statement does not suggest that students might also gain this sense of personal and group identity through the creative process. However, the need for arts skills required for artistic expression and a sense of group identity are both referred to in the arts statement (pp. 6-7).

The Learning Model

The next sentence is used to connect learning in music with learning in the arts.

Music in education should reflect the ways music is used in society, with students involved in creating, experimenting, recreating, discussing, researching, listening, analysing, and appraising music (p. 21).

Here, the parameters established by the conventional use of the music processes, composing, listening and performing, are expanded, so that music shares the learning processes of other arts forms and, as such, the philosophy established in the arts statement. This represents a paradigm shift in music education. As discussed, the focus in music education learning models had previously centred on learning 'about' music. But the focus in the arts learning models of the P-10 Framework and the Arts Statement
is on learning ‘through’ the arts, that is, students develop knowledge of themselves and their world through arts processes. Music in this document, therefore, assumes this educational philosophy.

There are three stated aims for learning in music. The first is the development of music skills understandings and sensitivities. The second goal is to meet the needs of individual students, catering for different learning styles. The third goal is aimed at ‘extending’ students with ‘more developed musical knowledge’ (p. 22).

The range of learning experiences in music is set out under the arts strand organisers and the interrelationship between them is emphasised. For example, under ‘creating, making and presenting’ (p. 22), where the processes of composing, improvising and performing are discussed, the document reminds the reader that ‘listening is central to these experiences’ (p. 22). The next sentence demonstrates the relationship often suggested in this document between student and music. ‘Students develop an understanding of the nature and structures of music through creating their own original music and recreating the music of others’ (p. 22). The shift in music education philosophy to a more student-centred approach is gradually explored in this section. It states, ‘It is important that students value the creation of their original musical works’ (p. 22).

Commentary

Defining Music
The use of the term ‘art form’ needs to be defined for this context if it is to be used as a way of defining music. Additionally the roles of movement, touch and sight in music need clarification.

The Rationale

The music statement in the Arts Statement makes an important contribution to the philosophy and, therefore, the direction of music education which, in less explicit terms, has been followed in subsequent arts curriculum framework documents.

The statement, ‘Music in education should reflect the ways music is used in society’ provides the impetus for this particular research in attempting to determine what music ‘is’ and ‘does’. This is with a view to ensuring that music education philosophy and curriculum development, do in fact, reflect the use of music in society.

Goals

The goal suggesting that those with more developed musical knowledge and skills should have their needs satisfied, could be viewed as a contradiction to the previous goal. For if one is catering for individual needs, then this will include those for whom music may become a vocation or an essential part of life in addition to those who might engage in music purely for recreation.
The Learning Model

This music statement has moved from a music-centred approach to learning to a student-centred one. It is through defining itself as part of arts experience that a shift in music education thinking has been possible. This has been done without sacrificing the integrity of music education philosophy, indeed quite the reverse. In addition to the move towards a more student-centred approach to learning, the adoption of the arts learning model in this document means that the thought processes involved in creativity are acknowledged in a music statement.

By adopting the arts model in the Curriculum Profile, the emphasis is in developing personal insight and expressive potential through the creative process. For example in the ‘Exploring and developing ideas’ outcome, students ‘draw upon play and imagination in creating and making music’ at level 1 (p. 24) and ‘use starting points such as observation, experiences and research to express ideas and feelings’ (p. 89) at level 5. This shift in thinking has been derided by many. For example Paterson (2001) cites concerns of researchers such as Emery, Livermore, Lierse and Stowasser that the status of music would suffer as a result of the amalgamation of the arts, that music programs would be reduced and that an integration of the arts would mean that the depth of musical experiences would be sacrificed for breadth.

The development of arts framework documents has occurred at the same time as a reduction in resources in music education (Lierse, 1997 quoted in Paterson, 2001). The
desire to integrate the arts by consecutive governments since the mid-1980s may or may not have been designed to facilitate this process. However, it could be argued that the *philosophical* perspective of music education and the learning model developed from it in the Arts Statement have been positively affected by this forced integration, whatever the practical or political reasons for its initiation.

**Curriculum and Standards Framework I (1995)**

**Analysis**

**Rationale**

Music is defined as 'essentially an aural art form' (p. 10). This is an abbreviated version of that in the previous document (p. 21). As already noted, it is difficult to interpret this statement without a clear definition of what constitutes an art form. There is no statement of musical purpose in the document.

**Learning in Music**

The statement on learning in music cites the musical processes and reflects the ways in which these are incorporated into the arts learning model; consequently the relationship between learning in the arts and learning in music established in the Arts Statement is tenuously maintained.

The point that programs can be broadly based general music programs, or specifically focussed on one aspect of music such as composition or instrumental performance, is
made (p. 10). However, the arts model is more suggestive of the former rather than the latter, emphasising as it does the holistic nature of arts experiences.


**Analysis**

**Rationale**

In the CSF II, the definition of music is that it ‘is essentially composed sound that has both an expressive and communicative purpose’ (p. 7).

**The Learning Model**

As in the CSF I, the musical processes of listening, composing and performing are addressed in the statement on learning which also refers to the understanding of music within a variety of contexts (p. 7). Within the first two sentences describing learning in music, the arts model is adhered to. However, the following sentences suggest another agenda. ‘The Music strand recognises instrumental and vocal music programs as specialist components of music education. Ensemble groups such as choirs, percussion ensembles, concert bands, orchestras and stage bands are an essential part of the learning process in music education’ (p. 7). This expands on the statement on instrumental programs found in the previous two documents.
Commentary

Rationale

The definition does not state that music is essentially a human construct, but use of the word ‘composed’ before the word ‘sound’ also implies that not all sound is music, that there is creative intent in the making of music. This is contrary to John Cage’s position. He states that a composer should ‘give up the desire to control sound, clear his mind of music, and set about discovering means to let sounds be themselves rather than vehicles for man-made theories or expressions of human sentiments’ (Hall 1996, p. 186). Cage, as Cook points out (1990), believes that ‘anything can be music if it is heard as music’ (p. 12). However, Cook argues that if this is the case, ‘Mozart when played in factories, supermarkets, or airport waiting-lounges, is rarely heard as music, and it is the circumstances of listening rather than the sounds as such that are responsible for this’ (p. 12). Ironically, despite their differing viewpoints, both Cook and Cage demonstrate that the purpose of music can affect the perception of what it is and as such, that there is an integral connection between the definition and purpose of music. Such differences in concepts of what music ‘is’ and ‘does’ if used in an educational context can impact on the way in which the subject is taught.

Issues Arising from the Analysis of the Arts Frameworks

Overview

What can be seen from analysing the arts components of the four curriculum documents is that they all contain valuable features and ideas which, if drawn from, could provide a
clear, logical re-modelled arts framework if required. The reason for a re-modelled framework would be to accommodate a contemporary working definition of music and to ensure that the rationale developed from the definition was reflected in the framework’s goals and learning model. Several areas need discussion in order to make decisions about which aspects of the four curriculum frameworks documents might contribute to any re-modelled arts curriculum framework.

*Combining disciplines into key learning areas*

The arts frameworks in Victoria were the first curriculum documents to include music as part of a key learning area, rather than as an independent subject just as, for example, history, geography and economics were combined into the Studies of Society and the Environment (SOSE) key learning area. This has been viewed by some researchers merely as a way of ‘rationalising’ the arts in the curriculum (Paterson, 2001) but, as discussed in the analysis of the music statements, one is not necessarily a product of the other.

It could be argued that the integration of arts disciplines into one learning area also provided the opportunity to review the way in which music was perceived as an arts discipline and a way of learning. This has led to some reflection on the development of learning models and their implementation in music. This may have happened independently of music’s association with the arts. However, the fact that arts educators were communicating with each other about arts learning as a direct result of the frameworks projects, may have hastened this reflection and influenced the direction that
music curriculum design has taken. Australia is not alone in dividing the curriculum into key learning areas. The United States, England and Canada have all developed similar models around such learning areas (Stefanakis, 1998). Current learning foci of the Department of Education and Training (DE&T) also reflect the kinds of learning strategies and philosophies gradually developed across the frameworks documents. Current principles of DE&T (State Government of Victoria, 2002) include the need to ensure that:

- The learning environment encourages active engagement with ideas, concepts and facts
- Students are challenged to develop meaningful understandings
- Programs are linked to students' lives and interests
- Students’ individual learning needs and preferences are catered for ...
- The classroom is linked with the broader community (p. 3).

Viewing the discipline of music as an aesthetic medium with a focus on meeting student needs provides a different perspective on what kinds of activities students might be engaged in through the music curriculum ‘to develop meaningful understandings’ (p. 3).

*Changes in emphasis in arts frameworks*

The analysis shows that there has been a gradual shift in emphasis from defining the arts and music and providing a rationale for their inclusion in the curriculum, to the development of arts learning goals, arts learning models and developmental frameworks.
The Arts Statement provides comprehensive statements on all these areas except for arts learning goals. Within this document there is a comprehensive:

- Definition of the arts and music
- Description of arts applications
- Rationale for the inclusion of the arts and music in education
- Arts Learning model
- Developmental framework
- Model for the implementation of the framework

What could be considered valuable aspects of this framework include the attention to detail in the presentation of these different aspects of the framework, the trialing and Rasch Partial Credit Modelling of the outcome statements and the provision of discipline-specific statements and 'descriptors' at four 'band' levels. By embracing the arts learning model, music education thinking has undergone a paradigm shift which parallels the focus of current thinking in learning in education generally, where the student's needs and the nature of student learning, rather than the discipline, provide the emphasis in curriculum development.

Where the Arts Statement presents several perspectives on defining features of the arts, the P-10 Framework provides a single defining statement in both the arts and in music. Although the arts and music statements in the P-10 Framework explore what is perceived to be unique about the arts and music, the differing statements are compatible. There is a logical development from this defining statement through to the statement of
its rationale. The learning model is a reflection of the stance that is taken from the opening sentence. However, the learning model for music focuses on the musical processes rather than the arts learning model, which segregates it from the learning model offered in the arts statement. Therefore, the model for music is, in a sense, ultimately incompatible with the arts framework structure.

The CSF I creates a logical progression from the stated arts education goals to the learning model. The curriculum focus statements provide teachers with discipline-specific conceptual knowledge to help students achieve the generic arts outcomes which are the same as those in the Arts Statement. The examples help teachers differentiate between the conceptual knowledge in the curriculum focus statements and ideas for content specific tasks meeting individual needs that explore these concepts.

The CSF II provides a slightly different arts learning model to the CSF I, which in many ways resembles the P-10 Framework model. The outcomes and indicators in the CSF II have not been trialed to determine the efficacy of the suggested developmental stages. However, the idea germinated in the Arts Statement of generic arts outcomes with strand or discipline specific descriptors or indicators, which has been adapted and applied to the CSF II, provides a possible basis for the development and assessment of outcomes-based arts curriculum. The generic ‘arts characteristics’ or ‘processes’, if refined, could provide a structural basis for the development of discipline specific indicators across each level. The indicators could be developed by drawing on the
concepts in the descriptors of the Arts Statement and the curriculum focus statements of the CSF I and the CSF II.

Questions Arising from the Analysis of the Arts Frameworks

Defining Aesthetics

The concept of ‘aesthetics’ is defined in different ways in the P-10 Framework and the Arts Statement. If the concept is to be used in an arts curriculum framework, a working definition of the term ‘aesthetics’ would assist teachers in understanding the intended meaning. As is the case with a definition of the arts or music, it is impossible for a framework document to present all philosophical perspectives of the concept of ‘aesthetics’. However, a stance can be taken which has relevance to the particular context provided by the arts framework. As Bennett Reimer (1970) states:

Aesthetics must be used by the music educator to serve his own purpose. Otherwise he is likely to lose himself in the history and problems of aesthetics, never to emerge with a workable philosophy (p. 13).

By defining the concept, teachers are made aware of the philosophical platform they are expected to work with in developing and implementing curriculum. Two main definitions are provided across the four documents. The first, presented in the P-10 Framework, sees aesthetics as the defining feature of the arts and as such, affecting all areas of artistic pursuit. It defines aesthetics in terms of ‘sensibility’, or sensory perception. However, in the development of its arts learning model, perception is the impetus for arts experiences which are also seen as part of the aesthetic process. The
Arts Statement portrays aesthetic experience in education from the respondent's perspective. It refers to the use of imagination and the technical skill of the artist. It also states that through aesthetic experience artists sometimes reveal important aspects of the human condition. Although the Arts Statement views the aesthetic through the eyes of the student as respondent, similarly to the P-10 Framework, it alludes to the aesthetic as a creative process involving the making of arts works.

The other documents do not relate aesthetic philosophy to arts practice in their introductory or rationale statements, although the outcomes at upper levels of all three documents do. For example at level 6 + in the CSF II, the 'arts ideas' outcome states that the student will be able to 'Make and present art works which demonstrate understanding of the significance of aesthetic considerations' (p. 59). The affiliated indicators are also inclusive of this concept.

Both the Arts Statement and the CSF I define or suggest that the arts are symbol systems and, as such, a form of language. For this study there is a need to consider whether contemporary views of what music 'is' and 'does' could be accommodated by this view of the arts experience. Any definition of aesthetics would need to be broad enough to encompass all the arts but specific enough to define the uniqueness of aesthetic experience.
Sensory Perception

Both the P-10 Framework and the Arts Statement relate aesthetic experience to sensory perception. However, what the parameters of the process of sensory perception might be seems elusive in both documents. Does sensory perception involve perceiving what happens around us, or might it also include the responses people have to what they perceive? If it involves such responses, does this include 'passive' responses, such as listening and reflecting or analysing, or does it also include the process of imagining and creating a response? Where do the boundaries lie in defining aesthetic experience? These are questions that will be pursued within the study by researching what the defining features of perception might be and whether these defining features differ in arts perception and music perception.

Aspects of the Arts Experience

Although most of the concepts described in the defining arts statements are reflected in arts education goals and learning models, two areas used in describing the arts are the joyous nature of arts experiences and the concept of spirituality. However, neither of these features of arts experience are aspects of any of the learning models. This study will, therefore, address both these issues to determine whether they might be considered intrinsic features of arts experience and whether or not they should be reflected in an arts learning model.
Questions Arising from the Analysis of the Music Statements

In his thesis researching implications of the philosophy of Michael Polanyi for music education, Wayne Bowman comments that there is a suspicion amongst some people that 'the arts are somehow insubstantial' (1980, p. 1). He suggests that 'what is undertaken in an effort to establish the substance of musical experience results in preoccupation with the inessential' (pp. 3-4) and that 'vast lists of hollow-sounding statements' (p. 4) are the result.

Questions arise in analysing the music statements, regarding whether they merely constitute lists of hollow-sounding statements, or whether there is substance in the claims made about what music 'is' and 'does'. What is the essence of music and should contemporary research alter the perspective presented in these arts framework documents? What are current perspectives on whether music is abstract or symbolic? Does music, develop personal and cultural identity, create or alter moods, express, communicate? Why is there both language and music when both use sound as their source? Is it possible to differentiate between the functions of language and the functions of music? Is it possible to differentiate between the functions of other art forms and music?

These are broad issues. However, within this study, contemporary views of what music 'is' and 'does' will be reviewed. In chapter 3, recent research into what the purposes of music might be will be investigated. From the review it may be possible to isolate
distinctive functions of music, in order to assist in isolating the defining features of music.
Chapter 3

What might the purposes of music be?

Introduction

The research question asks whether music rationale statements require re-modelling on the basis of contemporary views of what music ‘is’ and ‘does’, that is, how music might be defined and its purposes described. Three of the four arts curriculum frameworks analysed in chapter two emphasise the expressive, communicative purposes of music. If the major function of music is to provide humans with a form of expression and communication, questions arise as to whether music might serve this purpose in different ways to language, which also uses sound as its raw material. The P-10 Framework and Arts Statement suggest that music serves additional functions to expression and communication. By investigating the purposes for which both humans and other species use sound in this chapter, it may be possible to determine whether there might be shared features in this usage. Whether it is possible to differentiate between the purposes of sound in the human use of language and music will also be examined. Research addressing these issues may assist in the formulation of a contemporary rationale for music education.

Investigating the purposes of music will be discussed under the following headings:

- Trance and ecstatic music
- Communication
- Connection and Collaboration
- Creativity
- Sex
- Orientation
- Music and language
- Mother-infant bonding
- Ballistic movements
- Spirituality and consciousness

Because there is an overlap in the different theories of music’s purposes, all points of view will be discussed at the end of the chapter.

**Current Perspectives on the Purposes of Music**

**Trance and Ecstatic Music**

The neuroscientist Susan Greenfield (2000a) discusses the use of music both historically and currently in creating a sense of trance in people, taking them beyond consciousness. She sees music serving a similar function to that of drugs, that it can create a sense of extreme pleasure in participants and take them out of themselves, acting as a form of escape:

As the dance gathers momentum, you are aware only of the music and the movements of your body in perfect synchrony. It no longer matters whether anyone is watching, whether you will win a prize. All that matters is the immediate sensation, the flashing lights perhaps, and the certain beat of the music. Even the lyrics of the music no longer have relevance. Your personal inner world no longer matters. You have, literally, let yourself go (p. 100).
The biomusicologist Nils Wallin (1991) also discusses the use of music in ritual as do the music anthropologists Judith Becker (2001) Margaret Kartomi (Merson, 1978) and David Reck (1997). When looking at the use of trance music in various cultures from Balinese gamelan to African tribal music, there is a strong sense of spirituality, of communion or connectedness with others implied and dance is always a component of the experience. So where Greenfield suggests that trance becomes an individual experience even within a group, historically one of the purposes of trance music has been to connect people. Wallin (1991) refers to Rouget’s theory that the level of consciousness differs between ecstasy and trance. Contrary to Greenfield’s view, he believes that ‘inherent in the trance, there is a trait of cognitive program, or project, of learning – what Julian Jaynes has called the collective cognitive imperative’ (p. 281). He suggests, therefore, that participants in trance rituals are not ‘letting go’ of their conscious awareness as Greenfield suggests. Becker (2001) also sees a distinction between ecstatic music and trance music. She illustrates the more individualistic nature of ecstatic music and the awareness involved in trance music traditions. Speaking of the rage required by the main trancer who volunteers this role to help control the divine witch Rangda in a Balinese gamelan trance ceremony she says:

His own emotion, culturally constituted but felt interiorly, is a necessary component of the maintenance of community well-being. His murderous passion has little to do with an interiorized self ... His rage, in part musically induced, is in the service of his community. ... musical emotion for the trancer in a Balinese Rangda exorcism is public, situational, predictable, and culturally sanctioned (p. 148).
The scientist and musician Robert Jourdain (1997) also speaks of ecstasy in music as something that happens to people rather than something over which they have control. He says ‘music possesses us. ... Such possession is more evident when a piece seems to take hold of our bodies and make us move. We ‘get into’ the music’s rhythm and harmonic cadences and feel compelled to see them through. .... It really is as if some “other” has entered not just our bodies, but our intentions, taking us over’ (p. 328). He adds, ‘Yet when music brings us to ecstasy, it is doing more than just moving us around. It propels us for some seconds to a kind of experience we hardly glimpse in our daily lives. It is powerful and extremely pleasurable. But above all it is beautiful’ (p. 330). Greenfield’s definition of ‘trance’ may simply be other researchers’ definition of ‘ecstatic’ in music. But issues about the element of control, individualism, communication, connection and spirituality evoked through music are raised in these different views.

Communication
There is ongoing debate about whether humans are the only music makers or whether other species such as birds and whales make music (Brown, 2000; Hodges, 1996b; Juslin, 2001; Marler, 2000; Merker, 2000; Merson, 1978; Pinker, 1997; Uhlenbroek, 2002; Wallin, 1991). Peter Slater (2000), an evolutionary biologist, suggests that this depends on the human definition of music. This study seeks to determine what the defining features of music are, based in part on its functions. To determine whether the use of music by humans correlates in some ways with the use of sound by animal species, the hearing and vocalisations of some species will be investigated in this study.
Some of these vocalisations are referred to as 'song'. However, without a contemporary definition of music at this point, the use of sound by various species, including what is referred to as 'song', may not meet the defining features of music that the study eventually formulates.

Some researchers conclude that birds use vocalisations purely as a form of communicating information. For example female birds in some species have been shown to choose males with more extensive song repertoires (Slater, 2000; Williams, 2002c). Other females choose mates of the same species with the most elaborate songs (Slater, 2000). Song is also used by birds to protect their territory and to communicate potential dangers or food sources (Slater, 2000; Whaling, 2000; Williams, 2002c; Williams, 2002d). These researchers suggest that song birds (not all birds are song birds) must learn to sing (Whaling, 2000). Gisela Kaplan (Williams, 2002d), an animal behaviourist from the University of New England, has tracked the different calls used by magpies which she describes as 'the CEOs of the natural bird world' and has found that they have distinctive calls and physical responses to various situations. Kaplan taped the call of a magpie when an eagle was threatening. She found that when the alarm calls the researchers had recorded were played back to the birds from a position on the ground, the birds looked up rather than down to where the sound was coming from. She concluded that the birds were informed as to where the threat was coming from and what the threat was. The birds also indicated with their beaks the direction of the threat, so that other birds were made aware of it. Kaplan suggests that the call is so specific that it indicates what the threat is.
Peter Marler (2000), an animal behaviourist, also describes the referential use of song by songbirds suggesting that there is even evidence of birds deceptively using specific food calls to entice other birds to a location when there is actually no food present. Richard Dawkins’ (1998) description of male bird song acting like a drug on the female implies the importance of both cognitive and emotive responses. He says that in the past ornithologists have considered bird song a means of communicating information and that features in the song provide the female with details of species and mating potential. However, he views bird song in a different way.

The song is not informing the female but manipulating her. It is not so much changing what the female knows as directly changing the internal physiological state of her brain. It is acting like a drug (p. 80).

Dawkins describes experiments where the hormone levels and behaviour of female canaries and doves have been measured over a period of days showing alterations in their sexual state which are ‘directly influenced by the vocalizations of males’ (p. 80). He continues:

The sounds from a male canary flood through the female’s ears into her brain where they have an effect that is undistinguishable from one that an experimenter can procure with a hypodermic syringe. The male’s ‘drug’ enters the female through the portals of her ears rather than through a hypodermic, but this difference does not seem particularly telling. ...
The song is ultimately designed to have a strong effect on the nervous system of another member of the species, either a prospective mate or a possible territorial rival who needs to be warned off. But the young bird himself is a member of his own species. His brain is a typical brain from that species. A sound that is effective in arousing his own emotions is likely to be as effective in arousing a female of the same species (p. 80-1).

Dawkins draws a connection between the manipulation of sound, the emotions and reproductive potential. There is also an element of control in the use of sound to manipulate the female. Though Dawkins suggests male manipulation through evoking an uncontrollable emotive state in the female, it is not clear whether the female also chooses to be controlled in her choice of mate through the aural cues provided by the male’s song.

Connection and Collaboration

The musician/zoologist Joan Hall-Craggs (Merson, 1978) and Peter Slater (2000) suggest that birds also share song. Hall-Craggs says birds from the same species often duet, for example a male and female pair. She suggests that this is a way of staying in contact when visual contact is difficult and of keeping the birds together and ready to breed. However, she also discusses bird song trios, where an offspring, or another bird close to the boundary of the pair’s territory, may join in the calling. Hall-Craggs hypothesises that duetting or trioing helps birds to communicate over long distances because ‘it’s very much more economical, or less wasteful of energy, when communicating at a distance to use musical sounds rather than noises’. Slater (2000) also documents the phenomenon of duetting or antiphonal singing as it is known,
remarking on the 'phenomenal precision of timing' (p. 57) between the birds. He says that duetting among birds is prevalent in a variety of species mostly found in the tropics and like Hall-Crabb suggests that their duetting may be based on the need to maintain year-round territory. Mache (2000) argues that birds may sometimes sing together purely for the intrinsic pleasure of it. Uhlenbroek (2002) says that some insect species similarly alternate distinctive vibratory 'calls' with great rhythmic precision.

Zelick (Zelick, Mann & Popper, 1999) says that frogs use chorusing for both sexual selection and group collaboration. Like birds, male frogs use calling partially as a means of sexual advertisement. A neuronal oscillator in the mid-brain controls the rate of the call. The larger frogs tend to have lower, louder and longer calls with a high frequency rate. Zelick feels that this sends a message to the prospective female of the robust nature of the frog. However, smaller males act successfully in a parasitic manner by successfully mating with the females approaching the larger males, even when the smaller males do not attempt to call.

When two calling frogs can hear each other, ... very particular changes in the timing of calls may occur such that there is synchronization or alternation of calls. ... In at least some species, the timing of this oscillator is rapidly adjusted based on nearby acoustic events, such as the calls of neighbors. The adjustments allow entrainment, which yields two observed outcomes; synchronization in which calls partially overlap, or alternation causing the perception by a human observer of dueting or antiphonal calling (p. 392).
Zelick suggests collaboration between frogs in this strategy. Frogs position themselves in different areas and at different levels or ‘perches’ (p. 391) in a lek, the clearing where frogs chorus. By synchronising their calls, predators such as bats, who use the calls as homing signals, find it more difficult to isolate the call and, therefore, the location of individual frogs (p. 394). It is now being shown that some fish, dolphin and whale species use sound in a similar way to birds and frogs. Rob McCauley (Williams, 2002b) discusses the reasons for fish ‘chorusing’. He says that it acts to bring the animals together. A lot of them breed of a night where it’s pitch black ... the individual sounds will be used to mediate the gamete release. ... When they school up ... these big choruses ... range ... to, in some instances, 30 kilometres. So they can potentially bring fish over a 30 kilometre radius into their reproductive school (p. 2).

He adds that the calls of the pygmy blue whales at 20 to 30 hertz are too low in frequency to be heard by humans but are designed to travel hundreds of kilometres. Brown (2000) and Peretz (2001) suggest that humans connect harmonically and rhythmically through music. They feel that this sharing of sound is unique to music and assists in social cohesion.

Slater (2000) says that any kind of complex singing seems to be learned by birds, whales and humans and infers that it is, therefore, not genetically based. However, this assumes that any learned behaviour does not have a genetic basis. Language is also learned by humans, different languages developing in different countries, but the evolutionary psychologist Steven Pinker (1997) believes that humans are ‘hard-wired’
for language acquisition. The music psychologist Donald Hodges (1996a) also believes people have an inherent language instinct. Hodges (1996a) says that the contours in melodies and rhythm, the prosody of music and the ability to discriminate between sounds of different timbre assists in the human acquisition of language skills. Pinker (1997) agrees, although he feels that music 'borrows some of its mental machinery from language ... The metrical structure of strong and weak beats, the intonation of rising and falling pitch, the hierarchical grouping of phrases within phrases all work in similar ways in language and in music' (p. 535).

Creativity

Hodges (1996b) believes that most life forms have unique characteristics that enhance their chances of survival and that it is humans' mental agility and creativity that allows them to adapt to such diverse environments. Bickerton (2001), who discusses 'hominization', the human process of acquiring refined human facilities such as language, music, mathematics, logic and self-consciousness, supports this position. He says, 'It would be bizarre to suppose that all these capacities developed autonomously and independently, without constantly influencing one another. It would also be bizarre to suppose that each of these capacities had a separate and independent birth' (p.161).

The psychophysicist Juan Roederer (1995) says that the capacity for locomotion in multicellular organisms and the consequential increase in environmental variables was necessary to absorb and perceive a much greater volume of sensory information. Memory, patterning and decision-making prowess became essential to sift through this
changing environmental information, as did the capacity for quick responses and response planning capabilities. He believes what he perceives to be the distinctly human ability to formulate new images and generate new information, that is to imagine and create, provides humans with long-term prediction and planning capabilities. He feels that the documentation through language and the arts of people's stored knowledge and ideas provides future generations with this knowledge. Animals, he says, must genetically store such information, as it is not left behind for future generations. Payne, however, believes that some dolphin species learn and even improvise their songs (2000). Uhlenbroek (2002) says that dolphins each have a signature call which is, however, sometimes combined over time with group members into a signature call.

Sex

Charles Darwin (1998) was interested in the use of sound by various species and of the emotional impact of using sound. However, he believed that sexual selection was the reason why music evolved. Similarly to Darwin, the sociologist Geoffrey Miller (2000) says that 'music's aesthetic and emotional power, far from indicating a transcendental origin, points to a sexual selection origin where too much is never enough' (p. 331). He suggests that the advantages of musicality (predominantly in males) such as physical fitness through dance, coordination, the ability to sequence complex patterns, fine motor coordination and creativity may be considered in sexual selection. He notes the aesthetic preferences of some female species in choosing mates and, for others, the element of 'novelty' or creativity. He is sceptical of the social role of music except as an aspect of sexual selection, but admits that more research needs to be conducted in this area.
However, in Charlene Morton's (1996) thesis on the feminised location of school music she discusses John Shepherd's view of the value of music. Shepherd believes that 'music is a feminized way of knowing because the nature of sound ... unlike masculinist forms of knowledge that are visually mediated, touches our corporeal being' (p. 6). He adds that in addition to its raw physical and sensual timbre, music demands an "orality of face-to-face communication" that emphasizes social relatedness (p. 6). The extensive research of sociologists, philosophers and anthropologists such as De Nora (2000), Reck (1997) and Bowman (1998) demonstrate that music is made and used by both males and females to serve a range of functions. Though the calls of the males in various species may be more elaborate than females' calls, they are not the exclusive province of males (Merson, 1978).

Orientation

Terry Mikiten (1996) discusses the 'compelling evidence that the mechanisms that process sound in animals are related to those that process sound patterns in humans' (p. 21). It is perceived by researchers that the ability to hear was initially combined in fish with the abilities both to feel and to maintain balance and orientation (Fay and Popper, 1999; Roederer 1995; Storr, 1992). This occurs because in fish the hearing sense organs are interrelated with what in mammals is the vestibular system, the organ of balance. This organ was originally a statocyst, found in all but the most primitive life-forms (Baloh & Honrubia, 1990).
Fish receive sound through several sources and fish species differ in their sound reception apparatus, but the lateral line and the otolithic ear can be receptors of near-field particle motion, and the swim bladder located near the ear can act as a receptor for pressure waves (Fritzsch, 1999). Roederer (1995) draws an analogy between the human ability to hear and feel sound citing the lateral line in fish as a precursor to the basilar membrane. The fish and amphibian auditory researchers Fay and Popper (1999) suggest that it is yet to be substantiated that the ear and lateral line share a common origin, however, they point to the many structural and functional similarities of the ear and the lateral line. Fay (2002) states that, ‘Although auditory and lateral line pathways in the central nervous system are separate, they are largely parallel and share many of the same organizational features, suggesting that the two systems have developed and evolved in close association with each other and may share common principles of operation’ (p. 3). He also comments that it has often been assumed that the hearing system in organisms is mainly for communicative purposes, but that:

While this view is valuable for studying acoustic communication per se, it can also divert our attention from perhaps more fundamental functions of hearing that are shared by all mammals, and perhaps all animals with a sense of hearing. ... the most primitive function of hearing is to inform the organism about objects and events in the environment so that it can draw the right conclusions about them and act appropriately (Fay, 1994, p. 12).

Uhlenbroek (2002) discusses the importance of sound as a navigational, in addition to communicative, tool for whales. She says that whales use their hearing to ‘follow migratory routes, locate one another over great distances, find food and care for their
young’ (p. 56). It is thought that whales may beach themselves when loud sonar devices damage their hearing ability and they become disoriented (Darby & Huck, 2002; Uhlenbroek, 2002; Valles & Dooley, 2002).

In reference to human perception of musical form and structure, the psychiatrist Anthony Storr (1992) says that the auditory system is primarily concerned with symmetry and linked with balance. The vestibular organ located within the inner ear, which orients humans to gravity, provides essential information about body position, registering acceleration, deceleration and angles of turn. He states that humans need this internal feedback system to control their movements and relate them to the changing environment. He is mindful that the vestibular system predates the auditory system which developed from it. In humans these systems are functionally separate, however he says that the cochlear and vestibular nerves form part of the eighth cranial nerve running in close parallel. He believes:

Music can order our muscular system. I believe that it is also able to order our mental contents. A perceptual system originally designed to inform us of spatial relationships by means of imposing symmetry can be incorporated and transformed into a means of structuring our inner world (41).

The neuroscientist Antonio Damasio (1999) elaborates on the brain’s essential role in coordinating and mapping all perceptions. He says that any perception is not confined to one sensory mode, but rather signals for the adjustment of the body are also required for perception. He states that even people’s inner thoughts are governed by this ‘motor adjustment’ and that their memories contain knowledge of these adjustments and the
emotional reactions or responses to situations or objects they recall. People’s perceptions are, therefore, individually constructed, perceived and owned.

The philosopher John Ralston Saul (2001) also argues this point. He says that ‘In scientific terms – to use John Polanyi’s phrase – it is equilibrium which makes life possible. We are part of that scientific reality. What is true for an atom or a force field is true for all of us. We express this through our desire for life, for life with others’ (p. 318).

Wallin (1991) sees homeostatic regulation as a dynamic. He feels that the emotions are a way in which people ‘constantly interpret and counterbalance the pressure of endogenous (endocrine) and exogenous stimuli as positive or negative for homeostasis’ (p. 484). Damasio (1999) expounds a similar view of the role of the emotions in human survival. He states that

most, if not all, emotional responses are the result of a long history of evolutionary fine-tuning. Emotions are part of the bioregulatory devices with which we come equipped to survive. ... The biological function of emotions is twofold. The first function is the production of a specific reaction to the inducing situation. In an animal, for instance, the reaction may be to run or to become immobile or to beat the hell out of the enemy or to engage in pleasurable behaviour. In humans, the reactions are essentially the same, tempered, one hopes, by higher reason and wisdom. The second biological function of emotion is the regulation of the internal state of the organism such that it can be prepared for the specific reaction (p. 53-54).
Damasio also connects emotional responses to situations with an evolving need for creative solutions to problems. He perceives consciousness as the means by which humans have control over the formulation of those decisions. He believes that consciousness is a ‘new’ way of achieving homeostasis. Consciousness, he feels, allows humans to deal with situations in the environment that they may not predict. By using their imagination, people are able to conjure up new images of situations that have not yet occurred and create novel responses to them.

Polanyi believes that this is the major role of the arts. He says that art ‘is the deliberate creative growth of man’s existence. ... An artistic problem is the imaginative anticipation, not of unknown facts that already do exist, in some sense, in nature, but of a fact of the imagination’ (Polanyi & Prosch, 1975, p. 99).

Hodges (1996b) also sees music as a means through which the emotions are explored and expressed. He feels that in evolutionary terms, emotions provide ‘animals and human beings with a means of maintaining body stability and adapting to environmental circumstances’ (p. 247). He feels that the effects of the emotions ‘can be monitored by observing changes in the autonomic nervous system, immune system, and hormonal output’ (p. 247). He says ‘it is abundantly clear that musical experiences can elicit a wide variety of physiological responses, including changes in heart rate, blood pressure, brain waves, and muscle contractions’ (p. 247).
Homeostatic regulation may go some way to explaining what has, at times, been seen as a dichotomy between the individual desire for self-preservation and social, cultural and collaborative tendencies, often explored through arts mediums (see for example, Miller, 2000; Pinker, 1997). The biologist Daniel Chiras (1999) as with Wallin (1991) emphasises the dynamic nature of homeostasis and, in addition, the interaction between individual and environmental homeostasis. He says that 'Maintaining “balance” is essential to the continuation of life. Without it, life would be a chancy proposition. Cells would fall into disarray. Organisms would perish and ecosystems would be wiped out' (p. 5).

That music might be a medium through which humans regulate their emotions has been investigated in several research projects. For example, a number of participants who were musically untrained were asked to listen to different pieces of music and record their responses to them. (Sloboda & Juslin, 2001). The content of these responses was analysed and placed into a set of 'experiential factors' (p. 84). These were then ordered according to the frequency of their occurrence. The results were: a feeling of pleasure (96%); perception of stable moods (86%), a feeling of oneness with the music (83%); perception of spontaneous and transient emotional states (72%), and a feeling of movement (65%).

DeNora (2001) analysed in-depth interviews she conducted with 50 women from America and Britain looking at the use of music in their everyday lives. She notes that, 'Respondents described how they used music both routinely and in exceptional
circumstances to regulate moods and energy levels, to enhance and maintain desired states of feeling and bodily energy (e.g. relaxation, excitement), and to diminish or modify undesirable emotional states (e.g. stress, fatigue)' (p. 171).

De Nora highlights the everyday use of music as an ‘aesthetic agent’ (p. 6) through which individuals calibrate or re-configure mood, regulate body rhythms, dynamically organise, secure and identify themselves within an environment. People find ‘some kind of synchronous connection’ (2000, p. 85) with it. She believes that it is through the patterns and the ‘regularised tensions and resolutions, sounds and silences’ (p. 85) and the emotional conveyance in music that this occurs. She speaks of the intimacy of music, with the example of a female clothing boutique that played music in the main section of the store but not in the change rooms because ‘clients found it invasive’ (p. 136).

Music and language

Hodges (1996a) emphasises that ‘just as we are born to be linguistic, with the specific language to be learned determined by the culture, so we are born with the means to be responsive to the music of our culture’ (p. 42).

Peretz (2001) refers to research showing that the neural interpretation of vocal cues conveying semantic or referential meaning differ from those networks interpreting emotional vocal cues. Emotive vocal cues tend to be processed in the right hemisphere while the left hemisphere tends to process the content or referential meaning of speech.
Peretz points out that prosodic cues are not only used to determine the emotional content of language but are also a guide to the identity of the speaker. She refers to the incredible specification of neural networks in deciphering various aspects of vocalisations. For example, although a patient may suffer a lesion to the brain that affects the ability to identify differences between questions, assertions and exclamations, she or he may still be able to identify the vocal conveyance of emotions such as happiness, sadness and fear. Peretz suggests that with this degree of specialisation it is difficult to imagine that music would not also be served by independent neural networks.

Ratey believes that music centres, as with language centres, are distributed throughout the entire brain, but that where a large amount of language processing occurs in the left hemisphere, a great deal of musical processing occurs in the right hemisphere. He says many scientists feel that what determines whether or not incoming sound is considered by the brain to be music relates to its emotional content (Ratey, 2001). There is conjecture about this. Damasio (1999) and Peretz (2001) point out that it is still not clear whether, at the higher level of processing, it is largely the right hemisphere that is responsible for the processing of most emotions, or the right which tends to process negative emotions and the left hemisphere that processes positive emotions. In addition, there is a growing body of research showing that different aspects of music are processed in different hemispheres. For example the right hemisphere tends to process the prosodic aspects of music. Both melody and harmony are thought to be processed in this hemisphere whereas rhythm tends to be processed in the left hemisphere (Hodges,
1996b). Ratey (2001) points out that the right hemisphere is responsible for sequencing information and holistic perception. Wallin (1991) says that the right hemisphere attends to sensory input more slowly than the left hemisphere and suggests that this may be one of the reasons why trained musicians process music more in the left hemisphere. However, Altenmuller and his colleagues (Altenmuller, Gruhn, Parlitz & Liebert, 2000) suggest that seasoned musicians are more inclined to think in an interval-based way, an analytical-cognitive strategy that takes place in the left hemisphere, rather than listening holistically which would be processed in the right auditory cortex. They emphasise that humans can switch modes of cognition from analytical to holistic. Hodges (1996b), too, says that there may be a greater emphasis of activation in some areas of the brain for different aspects of music but quotes Mazziotta who has used extensive PET imaging to view brain activation in music. He concludes, ‘I would be hard pressed to name areas of the brain that did not respond’ to music during these scans (Mazziotta, 1988, quoted in Hodges, 1996b, p. 244).

Wallin (1991) discusses the formation of tonal sounds required by herders to call animals from long distances, suggesting that the prosody in such calls is also effective as a signal to the animals. He also discusses the communication required between the herder and the ‘herded’ and suggests that both the prosody and the referential aspects of such calls are essential to developing that relationship.

Developing this idea, the neuroscientist Steven Brown (2000) proposes that music and language diverged from a common ‘musilanguage’ prevalent in animals who used what
he describes as a 'referential emotive system', using sound as both emotive and referential meaning. He feels it was the use of discrete tones and contours in pitch and rhythm that were used for referential and emotive communication, but that a gradual development of patterns forming rules governing meaning developed in language. The emphasis then became a conveyance of referential meaning through language whereas the emphasis in music became an emotive one. In music, he believes, there is a greater playing with the global properties of sound than in language. For example, he discusses the use of an expanded range of pitch and of isometric 'time-keeping' which he says 'is based on a human-specific capacity to both keep time and to entrain oneself rhythmically to an external beat' (p. 293). He also discusses the vertical nature of music as distinct from the linear conveyance of meaning through language. He suggests that the reason for this divergence and the principal function of music is in promoting 'group cooperation, coordination and cohesion' (p. 296). He feels that musical hominids out-survived non-musical hominids because of this greater capacity for group cooperation and coordination.

The music writer Derryl Cooke (1959) concurs. He has written that 'The most feasible theory of the origin of language is that it began as inarticulate, purely emotional cries of pleasure and pain; and some of these utterances still survive in the two languages - speech and music - which have grown out of them. A groan of 'Ah!' uttered by a character in an opera on a two-note phrase of definite pitch is hardly different from a groan of 'Ah!' uttered by a character in a play at indefinite pitch; the effect is equally
emotive in both cases’, p. 26). Jourdain (1997) also sees a connection between the emergence of language and music. He states that:

In the view of many anthropologists, music first evolved to strengthen community bonds and resolve conflicts. This idea is anything but far-fetched. Many animals employ their vocal apparatus to convey fine gradations of emotion and intention. When one dog whines in submission to another, it is voicing a kind of melody that cements a social pact. As humans evolved language, with intonation inherent in every word, it seems inevitable that formal expressions of emotions would gradually coalesce into something like melody (p. 308).

However, the scientist and musician Robin Maconie (1997) believes that this interpretation of the emergence of language undermines the nature of music. He says that:

Rather than attempting to reconcile music with the inflections of speech and the conventions of language, we may ask whether music is able to convey such basic ideas as self, the world, and time in alternative terms, and if so, whether the terms are intelligible to ordinary mortals or operate on a primitive, subliminal level (p. 195).

This view is similar to Wallin’s (1991), though Wallin addresses the emergence of language and music and sees a parallel in their evolution.

Mother-Infant Bonding

Hodges (1996a) feels that one of the survival benefits of music is to provide a mechanism for mother-infant bonding. This is supported by Sandra Trehub (2001; Glausiusz, 2001) who has researched human predispositions for musical processing and
the role of singing in the development of relationships between mothers and babies. The music psychologist Isabelle Peretz (2001) agrees. She says that 'Mother-infant emotional communication is crucial to survival' (p. 114) citing studies showing the sustained attention and engagement of infants with care-givers in response to song compared to speech. However, Pinker (Glausiusz, 2001) questions this as proof of an evolutionary basis for the development of music since its use is not confined to mothers with infants. Brown (2000) argues that 'evolutionary models are adaptationist interpretations of how traits evolve, and tend to focus monolithically on a single adaptive function and a single selection mechanism for a given trait.' He has noted that 'So far the monolithic approach to language has failed miserably, and I doubt that it will work for music either' (p. 296). Burnham, Vollmer-Conna, and Kitimura (2002) have found that in studies conducted in many countries, the characteristics of speech directed at infants share common features. These include the use of a high pitched voice, extended pitch range and the elongation and exaggeration of vowels. Their study found that similar changes in pitch were used when subjects addressed pets, but that the same exaggeration of vowels did not occur. The researchers concluded that the use of an extended pitch range evoked emotional communication, but that the shaping of vowels used in communicating with babies was sub-consciously used to help teach language.

**Ballistic Movements**

In speaking of physical responses to music, researchers often report on the gross motor responses people might have, such as dance (Reck, 1997; Molino, 2000). However, the ethnohistorian George Dyson (1997) agrees with the scientist William Calvin’s
conclusion that music may have evolved because it helped people store complex patterns or sequences of motor instructions that might be needed for very precise motor responses requiring millisecond and millimetre accuracy. Molino (2000) also draws on this theory in his discussion of the interrelatedness of the arts and the motor precision required for the development of language. The cerebellum, often referred to as the ‘little brain’, processes information about the body’s position in space. It coordinates muscular movements and controls balance. It is responsible for the timing of these movements and ‘rhythmic shifts’ (Ratey, 2001, p. 162) in attention. The motor cortex controls more specialised movements such as the fine motor movements referred to by Dyson.

**Spirituality and consciousness**

Dyson (1997) also writes of his paternal grandfather, who was both a professional musician and an author of books about the art of accurate missile throwing. Dyson’s own father noted that his father “was not particularly religious” and “always said that music was as close to religion as he could get”. He knew that music transcended everyday existence, but he never understood how or why. These abilities remain unexplained’ (p. 222).

Several researchers who, beyond music, do not have a great sense of spirituality explore the ‘transcendental’ or spiritual nature of music. For example, Pinker (1997) describes what he perceives to be the evolutionary purposes of music but admits to ‘Something else. Something that explains how the whole is more than the sum of the parts.
Something that explains why watching a slide go in and out of focus or dragging a filing cabinet up a flight of stairs does not hale souls out of men's bodies' (p. 539). He suggests that maybe the synchrony of neurons firing with natural oscillations of the emotion circuitry, or a balancing of the language areas in the left hemisphere with the same area in the right by music, might eventually account for this sensation. He concludes for these reasons that music possesses the clearest indications of not being an adaptation.

But to assume that music is not an adaptation, partially because it moves people in ways that cannot currently be explained by adaptation theory, may not necessarily be a logical conclusion. In 'Australasian Science' Worthing (2002) suggests that 'If science fails to recognise the metaphysical and theological implications of its findings and to find purpose in the Universe, then it runs the risk of impersonal reductionism' (p. 19).

Jourdain (1997) perceives order in the experience of all the arts. He believes that the depth and complexity of musical experiences he associates with great works of music where 'every event is carefully selected to build the substructure for exceptionally deep relations' (p. 331) provides people with knowledge beyond that which they encounter in their everyday existence. He feels that it is this that is perceived as 'beautiful' and transcendent. He reiterates Wallin (1991) and Maconie’s (1997) view that through such musical experiences 'we gain a greater grasp of the world (or at least a small part of it)' (p. 331).
The anthropologist David Reck (1997) says:

Those of us who are composers and performers may have experienced the feeling that our music is coming to us from parts of ourselves so deep and inexplicable and wonderful that it seems out of our normal day-to-day existence of thought patterns and responses. Whether we call this flooding from “outside” our conscious minds a god, a supernatural animal, or the human subconscious or unconscious really does not matter. ... we all know that something inexplicable happens in our consciousness; we feel it, it is intangible, perhaps irrational, but it is there’ (p. 4).

Other scientists are not so sceptical about a connection between evolutionary theory and what they describe as spirituality. They perceive order in the universe and it may partially be this order that people also perceive through music that provides a sense of what Michael Polanyi (Polanyi & Prosch 1975) calls ‘tacit knowledge’ (p. 31). He is wary of the ‘evolution by chance’ theory put forward by theorists such as Dawkins (1998). Polanyi says:

The fact is ... that every living organism is a meaningful organization of meaningless matter and that it is very highly improbable that these meaningful organizations should all have occurred entirely by chance. Moreover, looking at the general direction the evolutionary development of living organisms has taken, one must in all fairness admit that this direction has been toward more meaningful organizations – more meaningful both in their structure and in terms of the meanings they are able to achieve (p. 173).

Richard Eckersley (Williams, 1999) from the National Centre for Epidemiology and Population Health at ANU agrees. He says that ‘Western culture has been deeply
influenced by the old, Newtonian model of a dead, mechanical, clockwork universe. It has yet to absorb the significance of the new model, one of a dynamic cosmic network of forces and fields, of an 'undivided, flowing wholeness' to use the physicist David Bohm's words, that is far more compatible with a spiritual sense of connectedness' (p. 3). He continues: 'Spirituality is the intuitive sense of what science seeks to explain rationally' (p. 4). Wallin (1991), Storr (1992), Clynes (1989) and Bowman (1980) perceive a sense of such 'undivided, flowing wholeness' prevalent in musical experience as a Gestalt. Wallin regards music as an ecosystem containing all the 'dynamic forces and fields' described by Eckersley.

Most of these researchers perceive a 'higher' or 'deeper' sense of consciousness in the experience of music. Damasio (1999) connects the need to emote, to imagine and create with consciousness. In some respects, though, he sees consciousness as a burden. He feels that with consciousness people are encumbered with the knowledge of their existence and, therefore, their mortality. Greenfield (2000a), too, is sceptical of spirituality seeing it, like the arts, as mere projections of human imagination. She sees the use of the imagination as a child-like need for escape, similar to the desire to take drugs. She believes that the final evolutionary stage is when people can abandon such imaginings for wisdom and understanding. However, Greenfield also says that reading and music provide amongst the only available avenues for humans to construct imaginative images (Throsbie, 2000, Williams, 2000). This is supported by Albrecht Schneider (1992) who sees music as multi-dimensional and abstract, therefore tending
to elicit a process of imagination and, because of its emotive power, to re-establish patterns of experience.

The physicists Roger Penrose (1989) and Paul Davies (1992) find in music a sophistication of thinking requiring a high degree of abstract, conscious thought. Both believe that it is hard to imagine that such complexity of thought could have arisen from the randomness of natural selection. This is also Pinker’s (1997) argument in stating that music does not seem like an adaptation. Penrose views consciousness differently to Damasio. He writes:

Consciousness seems to me to be such an important phenomenon that I simply cannot believe that it is something just ‘accidentally’ conjured up by a complicated computation. It is the phenomenon whereby the universe’s very existence is made known. One can argue that a universe governed by laws that do not allow consciousness is not a universe at all. ... It is only the phenomenon of consciousness that can conjure a putative ‘theoretical’ universe into actual existence! (1989, p. 580).

Discussion

There is still research to be done in order to draw definite conclusions about the functions of music. However, several observations can be made. Firstly, the species discussed here do not use their hearing capabilities or vocalisations for only one purpose. Charlotte Uhlenbroek’s research (2002) suggests that this is the case for many species including insects. Some dolphin species and all fish use sound as a way of mapping and navigating their environment and their position in that environment. Many
species also use sound to communicate (Uhlenbroek, 2002). Sometimes this communication can be in the form of vocal displays designed to attract sexual partners and there is some evidence that there is both referential and emotional content in the vocalisations of species in this process. Similarly, warning signals of potential threats appear to contain both referential and emotional content. Species such as birds, frogs and whales also appear to use sound collaboratively. Frogs, for example, use entrainment as a means of protecting themselves from predators. Songbirds also use their calls to connect, though it is not clear why they duet or trio. The acquisition of the ability to hear and emit sounds appears to provide species with a degree of control over the environment. Though the ability to only hear allows species to take responsive action, researchers suggest that making calls by manipulating the parameters of sound appropriately for varying situations empowers species with the ability to defend, frighten, attract, converse and even coerce. Many of these uses of sound by animal species appear to be mirrored in the use of music by humans. These parallels may add weight to arguments for the purposefulness of music and what those purposes might be.

Secondly most, if not all, researchers into music in all disciplines agree that music is closely associated with emotional responses. It may be the associated awareness or alertness people have for sound that contributes to these responses. Asked how humans can have feelings or emotions evoked in them through an abstract medium such as music, John Sloboda states that music is

depth rooted in our biology. We don't have to have learned a language, or we don't have to know anything
about the world to still experience these emotions. ... the basis of it is this very primitive response to change (Hughes, 1996a, p. 1).

The relationship Damasio (1999) and Ratey (2001) draw between the emotions and subsequent physical responses via the motor system would appear to support this view.

Researchers suggest that studies of the emotions both biologically (Ekman in Darwin, 1998) and sociologically (DeNora, 2000) have only recently been ‘elevated’ (DeNora, 2000, p. 163). They suggest that there has been an underlying assumption that rational thinking, or reason, is more significant in human functioning than the emotions (Ralston Saul, 2001) and that emotions can interfere with people’s reasoning ability. However, Damasio (1994) suggests that reason ‘may not be as pure as most of us think it is or wish it were and that emotions and feelings may not be intruders in the bastion of reason at all: they may be enmeshed in its networks, for worse and for better’ (p. xiv). Damasio believes that the emotions are a way in which humans respond to the environment and regulate their internal body milieu. He sees the emotions as a means of regulating both external and internal worlds. Music might, therefore, be seen as an ‘agent’ (DeNora, 2000) for such emotional expression.

Thirdly, if the foregoing is the case, the connection Storr (1992) draws between the original relationship of the vestibular and auditory systems could provide a cogent pathway to the human use of music. He suggests that species use sound partially to help map their external and internal environments. As species have relied in evolutionary terms increasingly on their ability to control both those worlds, then Damasio (1997 and

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1999) implies that the emotions are one way in which species, particularly humans, can consciously affect the decisions they make in responding to and shaping those environments. He suggests that it is only through feeling that people can be conscious beings. ‘Sentio, ergo sum – I feel, therefore I am’ (Humphrey, 1999). Damasio (1999) believes that consciousness allows people to draw on their memories of past experiences to imagine and create. For him, therefore, creativity is the highest form of consciousness. Music, therefore, might be seen as a medium for the creation of the images Damasio describes. Through creating music, or creating images by listening to music, people are able to manipulate their dynamic external and internal environments.

That music may have diverged from language (Brown, 2000; Cooke, 1959; Jourdain, 1997), that it is processed in unique areas of the brain (Altenmuller et al., 2000; Gardner, 1983; Greenfield, 2000a; Hodges 1996b; Peretz, 2001; Wallin, 1991) that it is a way in which people connect (Brown, 2000; Peretz, 2001) and is ubiquitous (Reck, 1997; Merson, 1978; Hodges, 1996; Juslin & Sloboda, 2001: Wallin, et al. 2001), all suggest that music may serve functions not catered for by other human endeavours. If the emphasis of music is in the evocation of emotional rather than referential meaning, then perhaps the undervaluing of the importance of the emotions to human well-being has also served to undermine the value of music in some societies and, as a result, the value of music in education.

Fourthly, that music is often associated with what some describe as spiritual experiences and others, a higher level of consciousness, is difficult to explain. On the one hand some
such experiences, such as trance and ecstatic music, can appear to take participants beyond or out of reality, whereas for others, such as Maconie and Dyson, music is an aesthetic medium through which people derive a more meaningful grasp of reality. In writing about dimensions of aesthetic experience Ray Misson (2002) states that there is a persistent strain in the aesthetic that relates it to the spiritual, or at least to the ethereal. There are two major manifestations of this. One stems from the artist’s creation of an imaginative reality: However potent the representation, it is not the material reality it represents. ... The other stems from the generalising force of art, its propensity to confer grand meaning on the material it presents. There is thus often a revelatory force in the representation, and so a belief that the artist is not so much concerned with the actual but with some Platonic world of ideal forms behind it (p. 3).

This may not be a complete paradox. It may be through extending the boundaries of perceptions of reality through the imaginative, creative process that such revelatory experiences occur. Alternatively, perhaps as Jourdain (1997) and Maconie (1997) suggest there are different levels of engagement with music, from the simple to the complex, that may account for these seemingly different experiences. This sense of spirituality might be seen as a way in which humans confirm that they have a meaningful place in the world. Perhaps it is the conscious, abstract articulation of a pre-articulate (Bowman, 1980; Wallin, 1991) medium that evokes this sense of the spiritual in music.

In this chapter the focus has been on seeking a greater understanding of contemporary views of the purposes of music. The defining features of the perceptive process and
what might be distinctive about artistic perception and aural perception will be reviewed in the next chapter in order to assist in developing a clearer understanding of the defining features of the arts and music.
Chapter 4

How Might Humans Perceive in the Arts and in Music?

Introduction

The P-10 Framework (Benson et al., 1988) highlights the uniqueness of arts experiences and the need for the development of the whole student as a rationale for the arts in schools. It defines aesthetics as a means by which sensory perception or ‘sensibility’ is used to create works that express and communicate people’s perceptual understanding. Although focusing on aesthetic experience as a way of responding to the arts, the Arts Statement (Curriculum Corporation, 1994) also describes sensory learning as a way of giving form to sensation. In both documents the defining features of the perceptive process are opaquely described.

Therefore, in this chapter, contemporary literature relating to the concept of perception will be reviewed. This is in order to determine whether or not the act of making arts works might be regarded as part of the perceptual process and an aspect of the way in which aesthetic experience could be defined for an arts framework.

What might be unique about perception in the arts and in music, that is, aural perception will be reviewed. The aim is to determine whether there are unique features in the perceptive process of music and whether this process differs from, or is complementary to, sensing and perceiving in the arts. This is in order that a decision can be made as to whether the arts can be defined in terms of unique aspects of the perceptive process and
whether music can be accommodated within an arts framework on the basis of its own defining features.

Within this chapter, firstly a brief review of contemporary literature related to the perceptive process will be provided. Secondly literature pertaining to what might be unique to perception in the arts will be briefly reviewed. Thirdly, the main focus of the discussion is under the heading of musical perception. In order to determine what might be unique about the perceptive process in music, several aspects of musical experience will be discussed. They are:

- The perception of meaning in music: emotion or technique?
- Control of the perceptual experience of music
- Emotional responses to specific aspects of musical perception
- Connecting through music
- The perception of rhythm
- The role of memory in the perception of music
- The perception of harmony.

A commentary will be provided at the end of each of the first two sections, that is, *The Perceptual Process* and *Sensing and Perceiving in the Arts*. Commentaries will be provided after the review of literature for each of the dot point headings under *Musical Perception*. A discussion of the ramifications of this part of the study for the development of arts and music rationale statements will be provided in the final chapter.
The Perceptual Process

Stephen Pinker (1997) describes the perceptual process as ‘humblingly difficult’ (p. 6). As with Ratey (2001) he details this process from the moment a cascade of chaotic sensory input hits the retina or ear, for example, to what is known about how the human brain sorts this information into a cohesive form and the necessary responses are made. Ratey (2001) describes the perceptual process for each sense. He also provides an overview of the process, demonstrating the interaction between different faculties. He points out that perceptions are always coloured by previous experiences. He says that ‘Input shapes the way we experience the next input. It is not an exaggeration to say that after you have an experience, you are not the same person you were before the experience’ (p. 55). In addition, he says, the more experience people have of a particular percept, the more automatic their response to it becomes. Therefore, unfamiliar stimuli are ‘disturbing’ (p. 56) and people go through a process of reorganisation and adjustment to accommodate them. He shows that emotions affect people’s perception and memory of stimuli and that they retrieve both in assessing and responding to further sensory stimuli.

Similarly to Pinker, most researchers find the magnitude and complexity of the perceptual process awesome. Dawkins (1998) for example describes how all the sounds people might encounter while listening to an orchestra, from the violins to the trumpets to the ‘rustling of a chocolate wrapper’ (p. 72) enter the eardrum as one event, one single sound wave. He feels it miraculous that ‘the brain manages to sort out the rustling
from the whispering, the coughing from the door banging, the instruments of the orchestra from each other. Such a feat of unweaving and reweaving, or analysis and synthesis is almost beyond belief, but we all do it effortlessly and without thinking’ (p. 72).

Several researchers highlight the difference between the processes of sensing and perceiving. For example Robin Maconie (1997) suggests that:

Perception is mental activity arising from the interaction of the environment and the senses. ... The mental activity that gives rise to perceptions of the world is not so much something that we choose to do, as behaviour forced upon us that we gradually learn to control. We are obliged to perceive because we cannot prevent our senses from responding to everyday stimuli. Though everybody has the same senses, not everyone has the same perceptions. Senses are what you are born with, whereas perception is something you learn, a skill at interpreting sense responses that is developed and refined as one grows (p. 28).

The psychologist and philosopher Nicholas Humphrey (1999) also differentiates between the processes of sensation and perception. He points out that basically, animals that have the means to sense and thus determine what might be ‘good’ for them and what might pose a threat to their well-being, would have a clear biological advantage over those that did not. He feels that a sensory response, even at this level means ‘responding selectively’ to sensory stimuli. However, he draws a distinction between the ‘what is happening to me’ feeling which he calls a sensation and making sense of ‘what is happening out there’, which he describes as ‘perception’. He feels that sensation and perception are not necessarily parallel processes and that where sensation
(that is ‘what is happening to me’) is subjective, perception (the consideration of what is happening out there) requires objective thought processing, though still initially relying on auditory, visual or other sensory or ‘feeling’ imagery.

Elliott Eisner discusses the intricacy of the development of perceptual knowledge in ‘The Enlightened Eye’ where he explores the ‘perception of qualities’ (1998, p. 17). He argues that, ‘We learn to see, or at least we learn to see those aspects of the world that are subtle and complex’ (p. 17). In another article he refers similarly to the perception of music. ‘The individual has to make sense of music. Sense-making is not an easy enterprise. It requires the ability to selectively perceive qualitative relationships in sound-or-silence over time’ (Eisner, 2001, p. 7).

Ratey (2001), from the view of a clinical psychiatrist, elaborates on the consequences of problems in perception. He writes that

perception is much more than simply sensing stimuli from the outside world. It is a huge factor in personality development. Even the smallest perception problem can lead to a cascade of problems in a person’s psychological life. Abnormal perception can corrupt a person’s experience. If perception distorts our picture of the world, everything that lies downstream from the senses can cause eventual brain dysfunction (p. 53).

He presents case studies of patients with autism. One of the ways in which the disorder can manifest itself is that the brain cannot sort, differentiate and pattern incoming sensory stimuli. People with autism become literally overwhelmed by their engagement
with the external world. Maconie (1997) suggests that, 'A feature of autistic behaviour is the treatment of other people's actions and attempts to communicate as the equivalent of noise on the line' (p. 30). Oliver Sacks (Kohn & Wood, 2002) also provides studies of autistic patients whose interests lie in mathematics, music and art. All these pursuits involve pattern, form, shape and order. Maconie (1997) argues that, through these pursuits, some people with autism are able to find the order, clarity and pattern they desire from the world. The neurobiologist John Bradshaw (Williams, 2002b) sees art as a way of 'seeking order, the expression of a sense of pattern or constancy amid a chaotic world of confusion' (p. 1). Storr (1992), too, recognises the importance of forming perceptual relationships through pattern. He says, 'We tend to underestimate the ubiquitous importance of appreciating relational patterns' (p. 169).

Maconie (1997) differentiates between 'primordial' (p. 29) sensory activity 'when the senses are switched on' (p. 29) and 'perceptual activity that is a consequence of deliberate tuning of individual responses' (pp. 29-30). He declares that it is the gradual ability to evaluate what he terms 'disturbing' or 'distressful' (p. 31) stimuli and develop a conscious capacity to intelligently manipulate an appropriate response that gives rise to an awareness of the environment. Maconie suggests that it is part of the human condition to seek such disturbing stimuli – that we are 'natural explorers' (p. 32). However, he believes that this 'restless urge is matched by compensating strategies of self-protection from unwanted disturbance' (p. 32). He feels that the chaotic imagery (visual, aural, tactile for example) that are sensory stimuli are personally organised
depending to a degree on the individual decisions humans make about how to organise them.

Jourdain (1997) expands on this notion suggesting that the brain perceives through a process of anticipation. He says that the task of perceptual processing is to formulate and then confirm hypotheses, by constructing sensory imagery based on the anticipation of what, from previous experience, the brain would expect something to look, sound, feel, taste or smell like.

Commentary

Although authors vary in the terms used to describe sensation and perception and even in their conception of the differences between these processes, perception seems to be regarded as a more complex process than sensing. Perception might be seen as a developmental process through which as Eisner (2001, p. 7) describes it, people ‘make sense’ of sensory input. Sacks (Kohn & Wood, 2000), Storr (1992), Maconie (1997) and Bradshaw (Williams, 2002b) discuss the ways in which humans select, shape, order and pattern incoming stimuli in order to clarify and make sense of it. As such, perceiving is something that all humans and all organisms do to a greater or lesser degree in order to make the most expedient responses to the environment. Researchers regard sensory perception as an awesomely complex process. They see it as a process involving all aspects of the mind and body, that is, the senses, memory, cognition, the emotions and physicality. The process of perception, therefore, does not appear to be unique to the arts. Additionally, some researchers parallel the perceptive process with aspects of
creative process. It is necessary, therefore, to review whether researchers feel there might be unique aspects in sensory perception that are part of the arts process.

**Sensing and Perceiving in the Arts**

Many authors feel there is uniqueness in the process of perceiving and responding to the environment when engaged in artistic process. For example, Bradshaw (Williams, 2002b) believes that:

> Art may ... be distinguished from ordinary perception by the intensity of emotional feelings evoked by the artist in the viewer, and it may thereby somehow externalise the artist’s consciousness, allowing us to access his or her way of seeing a sample of reality (p. 1).

Howard Gardner (1994) talks about the non-translatability of artistic form. He differentiates between the direct translation of a work and the re-interpretation of one such as the cover, arrangement or even performance of a song where the interpreters must bring to the work their own authorship. Therefore, he contrasts what he sees as a 'mechanical' or exact translation which can occur in other mediums such as science, maths and sometimes language, with the individual or collective interpretation of art works where the emphasis is on what the interpreter brings to that interpretation.

He suggests that aligned with this perspective is that art works are primarily concerned with conveying meaning through the senses and he refers to the interconnection of the senses with the emotions. The arts are largely to be communicated, he feels, but the person communicated to may not derive from an art work the same meaning as the creator or interpreter of it. He sees the arts as both subjective and objective. He says
that, ‘If one agrees that “the starting point for all aesthetics must be the personal experience of a pure emotion,” the need to include feeling in discussions of art and of human development should become compelling’ (p. 38-9).

Damasio (1996) comments that many scientific accounts of how the mind works fail to acknowledge the role of feelings and emotions as part of cognitive processing. Partially, he feels, this is because some have previously felt that the emotions are dealt with at a sub-cortical level, that is, the more primitive areas of the brain, while the neocortex (new brain) deals with the ‘important’ processes of cognition. He writes that ‘feelings are just as cognitive as any other perceptual image, and just as dependent on cerebral-cortex processing as any other image’ (p. 157). He does see the role of feelings, firstly, as ‘cognition of our visceral and musculoskeletal state’ (p. 157) - in other words, taking care of the body. He says that people become aware of their body state through their emotions. For example, when in pain, it is the emotions that provide people with the impetus to make decisions about how best to respond.

He also believes that it is through the emotions that people are conscious of their ability to formulate the kinds of decisions required to solve more complex problems than those for which they have innate response mechanisms (creative process). He argues that it is not pure rationality that helps people solve any of these broad-ranging problems, but rationality tempered by decisions based on how they feel. He cites case studies where patients have suffered lesions to the ventromedial sector of the prefrontal cortex (appendix 2) where emotions become ‘flat’ (1994, p. 54). Although the attention,
memory, intelligence and language capabilities of these patients are not compromised, he has found that their ‘powers of reason and the experience of emotion’ (p. 54) deteriorate concurrently. Damasio, therefore, sees an interrelationship between sensing, perceiving and responding involving all aspects of the mind and body.

The neuroscientist Joseph Le Doux, too, states that ‘For quite some time now ... emotion has not been a very popular topic in brain science (1996, p. 11). He sees the emotions and consciousness as interconnected believing that they have previously presented researchers with what they felt was a ‘chicken and egg’ conundrum. Scientists concluded that until they understood consciousness, they could not understand the emotions and until they understood the emotions, they could not understand consciousness. However, as with Damasio, Le Doux feels that conscious feelings occur as part of the perceptive process in helping to formulate solutions to unexpected problems. And similarly to Damasio, his research has led him to believe that emotions are also part of people’s automated perceptive processing, occurring at a sub-cortical level – that in fact humans can, and do, emote and respond without awareness. He feels that emotions are what he terms ‘unconscious’ processes ‘that can sometimes give rise to conscious content’ (p. 269).

Sacks (Kohn & Wood, 2002) has attempted to redress what he sees as a previous emphasis in science on general principles and laws and a lack of insight into the personal, by writing about the uniqueness of individuals and the clinical conditions that shape and alter their perceptions and responses. In all his writing he emphasises the
impact of the arts in enhancing the perceptive capabilities of patients. He speaks of the connections or re-connections that music in particular seems to make because of what he sees as its holistic nature, that is, the links between cognition, memory, emotion and movement. He highlights the importance of individual identity and endeavour, especially in the face of adversity and the role of the arts in providing people in such situations with a sense of purpose that he says rationality could not.

Pinker (1997), who does not see any adaptive value in the arts concedes, however, that part of what the arts ‘do’ is to provide a medium through which people can reason and solve problems about how things work and why things are as they are. However, just as Damasio (1999) sees higher consciousness as an encumbrance, Pinker feels that humans end up attempting to solve problems they were not designed to solve, simply because of their mental agility. He feels that mulling through such problems, for example, through arts mediums, does not contribute to people’s ability to survive.

Clynes (1989) also believes that, ‘It is man’s predicament that he feels the necessity to create a self-conscious vision of himself in the universe in order to feel at home in it’ (p. xxv). However, he writes that:

> It is not enough that such a world view be intellectual; it is necessary that he (man) develop a feeling of belonging. His role is not defined for him. He feels he needs to define it and discover it for himself (p. xxv).

Therefore, he links people’s emotional and intellectual needs and describes ways in which the arts fulfil these needs.
Pinker (1997) also draws attention to the heightened engagement of the senses in the arts. As with Greenfield (2000a) he aligns this with the human desire for pleasure and an ability to make artistic choices. He feels that the arts can, therefore, provide people with ‘intense artificial doses of the sights and sounds and smells’ that hit their ‘pleasure buttons’ (p. 525).

Misson (2002) feels that ‘pleasure’ is not an adequate term to describe arts experiences because quite often, through such experiences, humans subject themselves to feelings that could hardly be described as pleasurable (he cites the blinding of Gloucester in Shakespeare’s ‘King Lear’ as an example). He feels that the arts, or aesthetic experiences, are a way of knowing, but emphasises that human understanding, the meaning derived from the aesthetic, is perceived more through emotional persuasion than logical or rational argument. ‘It is, of course, the power of the aesthetic to carry one away emotionally that has led to the deep suspicion that has been felt towards it through the centuries’ (p. 3). However, he believes that there is an interaction between the intellectual and emotional in the aesthetic. Misson feels, too, that ‘it is in one’s perception that the aesthetic lies’ (p. 8) and this perception is both personally and culturally influenced.

Ratey (2001) points out that all perception is, by its very nature, subjective. Damasio (1999) concurs. He writes, ‘We can infer that the thoughts in our mind are created in our individual perspective; that we own them; that we can act on them’ (p. 125).
Philosopher Merleau-Ponty’s view is that the individual’s perception of reality is their lived reality. He feels that rationalism and empiricism, therefore, deny the subjective aspects of perception (Bowman, 1998).

Clynes (1989) feels similarly that humans have precise, biologically-determined features in their emotional qualities that are accurately communicated to others through the senses. He believes that the quality of a sense and the experience of a sense are processed in different areas of the brain. He feels that language is an insufficient means for revealing and communicating some ‘inward experience’ (p. xxix) and that people’s perceptions and creations through arts mediums and other forms of sensory communication are more exacting and precise methods.

Commentary
Although the emphasis in the definition of ‘aesthetics’ in the P-10 Framework (Benson et al., 1988, p. 12) is on ‘sensibility’, the research suggests that those engaged in arts experiences are not merely sensory receptors. Arts experiences, aesthetic experiences, would seem to engage people in all aspects of perceptual process required to ‘make sense’ out of any stimuli. Several researchers suggest that the arts provide a heightened, deeper and more precise way of developing some forms of knowledge. It may be the emphasis placed on the way in which people interpret these perceptions, that is, heightened sensory awareness and emotional responses that are characteristic of the arts. Alternatively, it may be that in the arts humans embrace the meaning gained through all aspects of the perceptive process, that is, seeking order, pattern and reference points in
addition to emotional engagement, connection and identity through the interrelatedness of cognition, memory, physical and emotional processes, that is, perceptive process. This may differ from some areas of knowledge, where aspects of perception such as the emotions and motor responses are less valued or even ignored. In addition, Damasio’s (1999) and Le Doux’s (1996) link of basic consciousness with emotions suggests that people can be engaged in arts activities with varying degrees of complexity.

Pinker would see Clynes’ (1989) suggestion that man needs to make sense of his place in the world as a product or ‘predicament’ (p. xxv) of human consciousness. Whether, as Pinker (1997) believes, this is fed by too much human curiosity rather than a human survival need, is arguable. Whether consciousness is viewed as burdensome as Damasio suggests (1999) or the raison d’être as Polanyi (1975) and Penrose (1989) believe it to be would seem, in some ways, inconsequential. Humans are conscious and from what researchers suggest, they do seek knowledge of the purpose of their existence and of their place in the world whether they are biologically wired to do so or not. Sacks (Kohn & Wood, 2002) feels that because of the nature of the way some humans perceive the world through artistic processes, the arts can contribute to the sense of purpose and identity humans need in order to live meaningful lives. This would appear to be an important aspect of the aesthetic experience. Partially, this sense of identity may come from what Gardner describes as the ‘non-translatability’ of the arts (Gardner, 1994).

This ‘non-translatability’ suggests that the arts have a different agenda to some other forms of knowledge. Where exactness in translation, for example in the use of
mathematical symbols or the language required to code objects or define laws is required, through the arts humans appear to seek personal or group perspectives, individual and cultural interpretations.

Misson’s (2002) refutation of the arts as mere inducements of pleasure is something that also needs to be considered in looking at a rationale for the arts in education. For although he feels the arts can and do provide pleasurable experiences for participants, Misson suggests that people do not always seek such experiences in the arts, indeed, often quite the reverse. He believes, as Clynes (1989) also suggests, that they look for knowledge in order to derive meaning through the arts that combines both intellectual and emotional aspects of perception.

Musical Perception

The perception of meaning in music: emotion or technique?

Sacks (Kohn & Wood, 2002), seems uncertain when discussing autistic musicians such as ‘Stephen’, as to whether there is emotional content in their music making. He writes, ‘Stephen is also very musical and I’ve seen him sing. I remember when I heard him sing, I wrote in my notebook ‘AUTISM DISAPPEARS!’ (in capital letters, exclamation mark). And yet I wasn’t quite sure, I didn’t know whether this was some extraordinary sort of imitation of a notion and style, or whether it was the real thing’ (p. 4).

Gordon Graham (2001) draws on Sacks’ case studies to put forward his own thesis that music does not, in itself, have emotional content. He refers to patients of Oliver Sacks,
twin boys with autism who have the capacity to calculate prime numbers. He suggests that the emotional response the twins have when sharing this knowledge with Oliver Sacks, is the same as others’ responses to a piece of music. He concludes that there is no emotion in the music, but rather, people respond to music emotively in the same way that they respond with pleasure to their analytical ability to solve mathematical equations. Nelson Goodman (Bowman, 1998) shares a similar view to Graham, describing music as cognitive process for the sake of cognitive process, or a means to satisfy intellectual curiosity. Bowman (1998) asks of this attitude: ‘why, particularly given the demands such interpretive activities place upon an already taxed mind, would people engage in them? ’ (p. 233). Anthony Storr (1992), too, sees the forms of mathematics and music differently. He writes:

Music is less abstract than mathematics because it causes physiological arousal and because the sounds from which it probably originated are emotional communications. It is both intellectual and emotional, restoring the links between mind and body. For this reason, music is usually felt as more personally significant than mathematics, more immediately relevant to the ebb and flow of our subjective, sentient life. But the ordering process, the concern with abstract relations is similar (p. 183).

Cook (1959) feels that emotion in music can be ‘more real’ (p. 20) than in other arts because of what he describes as its purity, that is, it is largely non-referential in its conveyance of meaning. He argues that, ‘The true expressive difference between the arts is that painting conveys feeling through a visual image, and literature through a rationally intelligent statement, but music conveys the naked feeling direct’ (p. 21).
As with Wallin (1991), Bowman (1980) sees the experience of music as an holistic one. He states:

Music provides a particular focus or embodiment from meanings which we could not perceive otherwise – which would not exist in that precise form without that vehicle. Music shapes the emotion or feeling which the listener has surrendered to it. ... Both the listener and the music play indispensable roles in the dynamic process or meaningful musical perception. ... musical meaning is neither wholly abstract nor wholly concrete; it is neither wholly within the object nor wholly within the subject. It is gestalt, the product of an act which fuses these polar extremes into a unitary dynamic tension’ (pp. 194-5).

Just as Sloboda (Hughes, 1996a) describes music as being ‘deeply rooted in our biology’, Bowman and Wallin share a similar view. Bowman (1980) sees the meaning in music as ‘continuous with the kind of understanding attained by animals; that is prearticulate, tacit. It is a sense of significance which emerges from any perception of pattern or coherence’ (p. 183-4). Similarly, Wallin (1991) feels that music retains its links with ancient, pre-linguistic aspects of humanity and that these links can be found in the oldest area of the brain.

The composer Peter Sculthorpe (Ford, 1993) discusses the need for a sense of emotional connection with the stimulus for his compositions. He relates an incident in which an American doctor wished to commission Sculthorpe to write the piece ‘Kakadu’. It was to be a birthday present for the doctor’s wife, but Sculthorpe kept putting it off saying that he was too busy. He describes how finally he asked the doctor what his wife was like and the doctor’s description of her and ‘his commitment and love for her’ (p. 40) was the impetus the composer needed to compose the work. He says, ‘I think it’s always
the person who inspires the music. ... As you know, writing music is hard work and there has to be some form of emotional involvement, otherwise there are lots of easier things to do’ (p. 40).

Similarly the composer Moya Henderson describes the impetus for her work:

I think that unless you actually feel something when you’re writing the piece, then there’s no way that the audience is going to feel something. It has to be transferred through feeling and passion in the music itself, that’s the transmitter (Ford, 1993, p. 106).

The American ‘minimalist’ composer Steve Reich, states that despite a lack of encouragement, he had no alternative but to compose. However, apart from the lack of support he encountered, he was also afraid that the amount of composing technique he possessed was not sufficient. In response, his teacher emphasised that, ‘You’ll never have enough technique. Do it’ (McCutchan, 1999, p. 13). Reich discusses the ways in which he makes choices about the sculpture of sounds and the intricacies he attends to in this process. He describes the stimulus for one of his compositions, a quote by the philosopher Ludwig Wittgenstein ‘about life, religion and the arts’ (p. 15). The statement was: ‘How small a thought it takes to fill a whole life’ (p. 15). Reich describes his visualisation of the composition:

I knew I wanted to write a canonic piece – nothing to do with a tape – just a canon, a round, that would become an augmentation canon, where the subject, the tune, would slowly get longer: “How – small; Howww – smalll; Howwwwww smallllllll.” It would lengthen irregularly in

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groups of twos and threes. The small thought would fill the whole piece. ... I knew it was going to be in B minor, that it was going to be a descending line. It starts out on a D, an octave and a step above middle C, and then works its way more or less straight down. It has a certain character (p. 16).

Reich does not refer to emotional content in music when discussing the composing process. He says:

The hardest part is the blank page ... Therefore what I try to do ... is ask myself, OK, what’s my instrumentation, what’s the length of this thing, how many movements am I going to work with, what’s the approximate length of the movements, how am I going to treat the various instruments, what key am I in, what tempo am I in ... The more of those questions I can answer, the less difficult it will be (p. 19).

The leader of the Australian Chamber Orchestra, Richard Tognetti (Lomax, 2001) discusses what he sees as the importance of technique in playing musical works. He feels that musicians are constantly making decisions about how to convey the music they are playing and those decisions are technical. For example, he argues that even playing in a different concert hall means decisions have to be made to accommodate the dry or wet acoustics of the particular environment. He does not feel that expressiveness in music is something that can be taught. He suggests that:

You can learn tricks from a good teacher – a good teacher can teach a bad player how to play better, but I don’t think you can teach somebody how to play with feeling. You can’t teach charisma. You can’t teach expression. You can teach people how to inflect a certain note with something but it still doesn’t imbue that note with the spirit that
travels all the way to the last person sitting there in the hall to their ear, which goes right into their brain and touches their heart. You can't teach that (Lomax, 2001).

Tognetti feels that you can hear the unique life experiences of a performer in his or her interpretation of just one musical phrase and comments that, 'it's not so much that one learns from it, one feels from it, one reacts to it' (Lomax, 2001).

Similarly, Clynnes (1989) relates an incident in which he observed the great cellist Pablo Casals giving a master class. As part of the audience, Clynnes listened to a student's rendition of a section of the Haydn cello concerto which the group felt was played as well as anyone might hear it. But Casals suggested to the student that it was not graceful enough and played the passage himself. Clynnes declares

it was graceful as though one had never heard grace before – a hundred times more graceful .... That single phrase penetrated all the defenses, the armor, the hardness of heart which we mostly carry with us, and with its power transformed us into people who were glad to be alive (p. 53).

Clynnes believes that such expression lies within the minute (to 100th of a second) precision of sound choices the performer makes. He acknowledges that this can take years to develop and comes from listening to the ‘inner form of every musical sound’ (p. 54). As mentioned in the last chapter, the scientists William Calvin and George Dyson (1997) feel that it may be these detailed ballistic movements associated with the millisecond timing of associated neurons that has led to the evolution of music.
The composer and writer Andrew Ford discusses the balance between technical application in music and expressive communication. He once received advice from the renowned English composer Michael Tippet:

I mentioned to Tippett that the first time I had met him, as a student composer myself, he had given me some very valuable advice. I had just completed a piece which was extremely complex and I was very proud of it, but then it was played and I had never heard anything so boring. For all my use of mathematical procedures, there was nothing of interest in the music. Tippett had said, “Just use your ears, love.” (Ford, 1993, p. 241).

Jourdain describes the ways in which the organising of sound that Reich discusses, coalesces with emotional responses. He suggests that

it's easy to see how music generates emotion. Music sets up anticipations and then satisfies them. It can withhold its resolutions, and heighten anticipation by doing so, then to satisfy the anticipation in a great gush of resolution. When music goes out of its way to violate the very expectations that it sets up, we call it “expressive.” Musicians breathe “feeling” into a piece by introducing minute variations in timing and loudness. And composers build expression into their compositions by purposely violating anticipations they have established (Jourdain, 1997, p. 312).

Control of the perceptual experience of music

For some people, the emotional aspect of music appears to become overwhelming and out of their control. For example, author Phillip Hensher had always had a deep love of
music and was an accomplished pianist. However, after witnessing an accident in which he only just escaped death, he found music unbearably affecting and could no longer listen to it. Music made him feel physically ill. He writes:

Afterwards, when I understood that music had gone from my life, I had to think what, in all truth, my life consisted of. It was a serious question. Those sudden absences present the question, and, somehow, some answer must be produced. Something big disappears, and life goes on. What kind of life? Sometimes, half your life depends on an external fact, an external fact you thought would always be there; and sometimes, against your trust and expectations, the fact just goes, leaving you with half a life. Or, perhaps, with none (Hensher, 2002, p. 54).

Hensher’s aversion to music followed his diagnosis as having post traumatic stress disorder (Lomax, 2002). The loss of life Hensher witnessed was associated with incredible noise.

That noise I never want to hear again in my life, and in my head I hear it every day. Behind me a sort of mechanical whinnying, and, as if in some kind of antiphonal response, the sound of forty human voices, rising in a glissando, and then –

That I cannot describe ... The sound of metal on metal and engine grinding into flesh (Hensher, 2001, p. 68).

Though some people may not want to listen to music because of the emotional impact it may have on them, other people seek out music that they want to make them feel sad. Levinson (1997) wonders why people would purposely seek out a negative emotion. He feels they have empathetic emotional responses to music that are made up of
physiological and affective components of the emotion that is embodied in the music; the idea or thought of this emotion; and the imagination, through identification with the music, of oneself as actually experiencing this emotion, though without the usual determinateness of focus (p. 230).

He concludes that it is because such music has no real life implications for people that they can, and wish to, listen to it sympathetically. He believes the positive benefits of such an experience are enjoyment, understanding and self-assurance. He feels that the actual feeling component of most emotions is something humans can enjoy.

Davies (1997) believes it is the control one reaps from negative, in addition to positive, experiences that makes life what it is. He believes that the arts are not so much a substitute for life in providing people with situations in which they deliberately engage in such emotions, but rather a celebration of relationships with other people and the world, in order to give meaning to existence.

Though not feeling physically ill as a result of listening to music, some people will still take evasive action to music when they do not wish to interact with it. For example, Sean Carney talks about ‘a world with a surfeit of bad music’ (2001, p. 3). He discusses the pop song, ‘Man it’s so Loud in Here’, a spoof on the misuse of music in retail outlets. He feels that the pounding beat and the intensity of the music can numb the mind to such an extent that one forgets the reason for going into the shop in the first place. He outlines his preference for old blues, folk and rock’n’roll. DeNora (2000)
speaks of the UK group ‘Pipedown’ who actively oppose piped background music, seeing it as ‘the commercial dominance of the public sonic sphere’ (p. 162). DeNora sees the use of music in this way as a form of social control. She believes that ‘there are times when the ability to control one’s aesthetic environment is crucial to individuals’ and is concerned that music’s commercial use as a space filler rebukes its potency as ‘a powerful medium of social order’ (p. 163).

She describes the purposeful use of music by retailers to manipulate shopping habits, citing research conducted in wine outlets where, she remarks, often the novice wine buyer both consciously and subconsciously seeks cues to assist in their choice of wine. DeNora (2000) describes one study where the playing of pop music was alternated with classical music. It was found that customers exposed to classical music bought more expensive wines. In another study following this, researchers displayed German and French wines of similar quality and price in the wine section of a department store. When French accordion music was played a significantly greater amount of French wine was purchased. When German ‘Bierkeller’ music was played German wine was purchased. On being questioned, few purchasers were even aware of the presence of music.

However, Sloboda talks about the human ability to control what he describes as primitive emotional responses produced by the lower part of the brain and to suppress those that humans do not want to experience, or perhaps show in public. He speaks of people, particularly males, who would not allow themselves to show strong emotions in
public but are happy to do so using a CD in the privacy of their home. He believes that the relationship some people build with music is very personal, very deep and profound, ‘almost quasi-religious or mystical’ (Hughes, 1996a).

Recent research into how the brain processes incoming sounds sheds some light on the notion of control in responses to music. Ratey (2001) describes the thalamus as a ‘central way station’ from which signals are sent to other parts of the brain for further processing. Le Doux has found through experimentation, that sounds going to the thalamus are not only projected to the neo-cortex, the most recently evolved part of the brain, but also to the amygdala, a small almond shaped feature of the older limbic system alerting species to potential danger. The reason for this, he believes, is the speed with which the organism can respond to any perceived threat. He states that humans respond twice as quickly to stimuli going directly from the thalamus to the amygdala as they do to information processed firstly by the neo-cortex, which is more discriminating. Le Doux comments for example that ‘The Beatles and the Rolling Stones (or if you like, Oasis and the Cranberries) will sound the same to the amygdala by way of the cortical projections’ (1996, p. 162). Ratey (2001) maintains that:

The amygdala provides a pre-conscious bias of intensity to every stimulus you come into contact with, even before you actually pay attention to it. It can, and does, operate outside consciousness. One example is its ability to immediately prepare us to flee when we perceive an exploding noise, long before the cortex has begun to make sense out of what the noise is. People without an amygdala owing to infection, stroke, or surgery have what we call the Kluver-Bucy syndrome, a bizarre set of symptoms with a tendency to react to all stimuli in the
environment without discrimination or learning. They also have a marked indifference to people and lose their emotional attachment to family members' (p. 121).

Sloboda and Juslin (2001) feel that the pre-conscious nature of such responses is important in music. They say that people can be reduced to tears when listening to a particular musical passage, but unable to describe in any way any feature of the music that may have elicited such a response.

**Commentary**

The literature indicates that there is an interrelationship between the minute choices in the parameters of sound that composers and interpreters make, that is their technical prowess, which impacts on the emotional conveyance of musical meaning. From the way in which they perceive the world, humans would appear to seek order, pattern and diversity. The way in which sounds are composed, performed and even listened to in a musical form appear to provide both emotional meaning and perceptual clarity.

For some people it seems that musical meaning is largely emotional in nature, but for others the intellectual decisions about the ways in which sounds are to be sculpted together provides both connection to creators or co-performers and a sense of order, pattern and purpose. However, there appears to be an interrelationship and interdependence between the emotional and the cognitive.

Music seems to affect people in different ways according to their particular life context. In addition there often appears to be a chain of conveyance of meaning in music –from
stimulus to composer to interpreter to receiver. Gardner (1994) points out that in music what seems to be valued is a degree of individual interpretation and meaning at every point in the chain with aspects of similarity. There is a growing body of knowledge (Clynes, 1989; Peretz, 2001; Sloboda & Juslin, 2001; Jourdain, 1997; Dissanayake, 2000) suggesting that the precision with which minute features of sound are combined in music can affect the emotional responses of people similarly, even cross-culturally (Clynes, 1989). This suggests that different interpretations of music and the differences in meaning derived from music may be influenced by individual and collective contexts, individual’s internal and external environments at any given point in time and place.

The degree of control people have over the environment at any given time also appears to affect their musical responses. This level of control may have something to do with the different levels of musical processing in the brain. It may be that humans have greater conscious control over their responses to music when it is processed in the newer cortices than when the amygdala is implicated in such responses as Le Doux suggests. The fact that some people choose to listen to sad music, where others are so profoundly affected by its emotional impact that they avoid music, could be because humans seek purposefulness in life through music but also wish to be in control of that process. However, it also appears that music can affect people’s autonomic responses, such as regulation of heartbeat and that they can be largely unaware of these physiological changes. Music seems to subconsciously affect some of the conscious choices humans make. It appears to be a medium over which they seek but do not always attain control. Or it may be, as Maconie (1997) suggests, that humans follow a
quest for diverse experiences tempered by 'self-protection from unwanted disturbance' (p. 32). Either further implies that there is emotional content within music.

It may be the value afforded different aspects of the perceptive process, such as emotional responses and the unique patterning of minute components of sound in music that helps identify it as a unique way of knowing. What humans seek from music (and perhaps other art forms) may differ from what is sought in other areas of learning; it also seems that even within music, individuals can seek different things.

**Emotional Responses to Specific Aspects of Musical Perception**

Although there has been a great deal of research into what kinds of sounds evoke what kinds of responses (Bartlett, 1996; Gabrielsson & Lindstrom, 2001; Scherer & Zentner, 2001; Sloboda and Juslin, 2001; Thaut, Schleiffers & Davis, 1992; Taylor, 1997) apart from Clynes (1989) and the work of Sloboda and Juslin (2001) there has been little research into why people respond in particular ways to music. However, research into this aspect of the perceptive process can help illuminate what the unique aspects of music are and how it functions.

Gabrielsson and Lindstrom (2001) have collated results from a range of studies investigating people's emotional responses to different aspects of the musical experience. They look at the individual components of music such as loudness, tempo, melody, intervals between pitches, harmony, rhythm, timbre and form. They emphasise that no one element of music acts in isolation from another, that it is the interaction
between the elements that affects people. They refer to Langer’s belief that there are parallels between the formal properties of music and human feeling such as “growth and attenuation, flowing and stowing, conflict and resolution, speed, arrest, terrific excitement, calm, or subtle activation and dreamy lapses” (Langer, 1957, quoted in Gabrielsson & Lindstrom, 2001, p. 243). They say that these examples include complex perceptual, cognitive and emotional aspects for which there are no conventional psychological terms. They infer that the lack of research into the manifestation of emotions through musical responses is partially a result of this. Similarly, Sloboda and Juslin (2001) comment that current theories of emotion do not fully explain emotional responses to music. They add that the acceptance of any functionality in regard to music is to some degree reliant on the perceived functionality of the emotions. They suggest that the ability to use acoustic cues, particularly in monitoring the probable behaviours of other individuals, may be one of the adaptive functions of music.

Gabrielsson and Lindstrom’s research suggests that loud sounds, for example, tend to elicit feelings of ‘intensity/ power, tension, anger and joy’ (2001, p. 240), while soft music suggests tenderness, sadness, solemnity and fear. Rapid changes in loudness are often associated with playfulness or pleading and no changes in the contour of loudness are associated with sadness, peace or dignity.

Similarly, they have found that simple consonant harmony could be associated with happiness, relaxation, grace, serenity, dreaminess, dignity and majesty, whereas dissonant harmony was associated with excitement, tension, vigour, anger, sadness and
unpleasantness. Fast tempos were gauged to be exciting, uneasy, agitated, triumphant and happy, while slow tempos were associated with serenity, tranquillity, longing, sadness and solemnity. Their review is supported by Sloboda and Juslin (2001). Gabrielsson and Lindstrom argue that:

There is now an accumulating body of knowledge that shows there is a lawful relationship between the intensity of emotional qualities experienced in music and the specific structural characteristics of the music at a particular point in time. The intensity of emotional response to a piece of music often rises and falls as the music unfolds. Musical discourse, both formal and informal, talks of climaxes and points of repose, tension and relaxation. In other words there are peaks, where intense emotions (or other affective sensations) are prone to be experienced, and troughs, where the intensity is weak (2001, p. 91).

They suggest that almost every note in a piece of music either confirms or violates expectancy. Sloboda and Juslin state that this is dependent on the compositional architecture of the music, the ‘density of eliciting events’ and “asynchrony” of levels’ (p. 92) where violations and confirmations of expectations occur simultaneously. They emphasise that these hypotheses have not yet been scientifically investigated.

DeNora (2000) has conducted ethnographic research into the rituals of aerobic classes. She discusses the formation of aerobic music tapes by commercial companies to accommodate the varying needs of participants throughout a forty-five minute session. For example the warm up music will maintain a beat per minute rate of 130 to 138 while the ‘core’ of the session will run at 140 to 146 (p. 91). ‘Cool- down’ at the end of

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the session runs at around 130 b.p.m.s. Stylistic features of the music are also meticulously sculpted, with the rhythm in the foreground and vocals in the background because, DeNora says, the clarity of the rhythm is perceived to be so important. She also describes the way female vocals are used and worked to the top of the vocal range. She says that melodies and harmonies ‘are typically positioned as the musical telos’. They ‘press up and lift in ways that are homologous with the gravity resistant physical practices of aerobics’ (p. 92). She also suggests the need for familiar, enticing music to initially engage and motivate participants to move.

Scherer and Zentner (2001) argue that the acoustic components of sound, that is pitch, duration, tonal spectrum and loudness, the characteristics of sound humans use to make sense of them, are also the ‘building blocks’ of musical structure. They believe that ‘such individual sounds correspond to the isolated affect vocalizations that may lie at the source of speech and music’ (p. 362). As with Cooke (1959) they describe this as the ‘ah’ (p. 362) effect, or ““brute” affect vocalization’ (p. 362) and suggest that emotive responses to these acoustic structures, which they term ‘segmental features’ (p. 362), are fairly universal. Furthermore, they believe that design features in melody, tempo, harmony and other musical structures and forms that they refer to as ‘suprasegmental’ (p. 364) are based on historically evolved, sociocultural conventions or codes. They also highlight the variables in perception of emotional conveyance brought to bear on the experience of a piece of music through the contextual situation of the performer, the listener and the acoustic environment. The context, they say, involves both the

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composition of that environment (for example outdoors, wood, cement) and the situation (for example a funeral or celebration).

As with Scherer and Zentner (2001), Sloboda and Juslin (2001) qualify differently elicited emotional responses to music. They identify iconic responses, where the emotion appears to be elicited by the structural features of the music bearing a resemblance to an emotional agent. For example, they argue that loud and fast music shares features with events of high energy ‘and so suggests a high energy emotion such as excitement’ (p. 93). They also suggest that association can elicit emotion in music. They define such associations as the contextual placement of the person engaged in the musical experience, or the memory associated with a piece of music.

Commentary

The literature suggests that humans use the acoustic properties of sound, that is loudness, pitch, tonal spectrum and duration, as the raw materials for constructing sound into a musical form. The way in which music is shaped is, to some extent, ‘homologous’ (DeNora, 2000) with the physical responses and the prosody of emotive vocalisations people make (Gabrielsson & Lindstrom, 2001). Sloboda and Juslin (2001) suggest that through these musical structures people attempt to establish expectations which, through time, are continually violated and confirmed, mirroring in many ways the descriptions of Langer (Gabrielsson & Lindstrom, 2001) in regard to people’s emotional responses to music.
The psychologist Randolph Cornelius believes that humans can bear anything except uncertainty. He believes that people who have a negative emotional experience which is resolved feel better than those in a similar situation who can find no form of resolution (Hughes, 1996b). If this is the case then it would appear that one way in which music functions is to set up emotional problems and establish resolutions to those problems, as Sloboda and Juslin suggest, by violating and confirming expectations. Meyer (2001) supports this view.

Researchers indicate several ways in which people respond to music. Partially, these responses would appear to be based almost universally on structural features in music that follow the flows, contours and dynamic intensities encountered in the normal sound environment, or that follow physical and vocal emotional gesture. Clynès (1989) and DeNora (2000) suggest such responses are related to gravitational resistance.

In addition, Gabrielsson and Lindstrom (2001) refer to the cultural conventions that have developed over time, which impact on people’s responses to music. These include the use of particular scales and modes, rhythmic and harmonic structures, instruments and the styles of music emerging from their different and continuing use.

The perception of music and the emotions it elicits also seem to depend on the internal context (including memories) and external environment in which people engage with music at any given point in time.
Connecting Through Music

Albert Bregman (1990) has spent many years studying how people make sense of their aural environment, how they determine which aural events to stream and segregate and on what basis. He discusses both streaming of language and music. He describes how people segregate sounds in order to differentiate one from another. Minute differences in timing, timbre, location and pitch, inform individuals that one sound comes from a different source to another. He believes that because humans do not hear sounds as continuous but rather as separate entities, they must find ways to stream sounds in order to identify them as coming from the same source and perceive them as a cohesive whole. Clynes (1989) concurs stating that ‘the nerve impulses which travel within the brain and nervous system are not continuous in time. They consist of separate electric impulses that make up trains of nerve firings’ (p. 7). Despite this, he says, people are able to sequence perceptions of sounds and visual images to experience them as continuous.

Bregman (1990) states that music differs in one important way to people’s perception of most other sounds. Where humans consciously seek to differentiate between sounds through time, such as in language where they cannot attend to two people speaking at once, in music humans want to hear sounds together. He thinks that they seek out relationships between sounds played both vertically and horizontally through time. But he feels that the ways in which people organise sounds in music is similar to their grouping of sounds for other purposes. He says that they seek out identifying features of a sound that will help group the sounds into cohesive patterns. Therefore, he remarks,
people tend to group sounds that have a similar loudness, timbre and frequency. He believes that this is why in most cultures melodies will often move in steps rather than with large intervals between all notes. This leads me to question why humans seek to stream and synchronise sounds in such a way in music?

Brown (2000) suggests that music possesses two design features that enhance group cooperation. He believes that these lie in the ability to blend pitches and synchronise rhythms. He states that:

Where speech proceeds obligatorily by an alternation of parts, music is highly effective at promoting simultaneity of different parts through its intrinsic capacity for pitch blending; music’s vertical dimension must be seen as a design feature for promoting cooperative group performance and interpersonal harmonization. In addition, musical metre is perhaps the quintessential device for group coordination, one which functions to promote interpersonal entrainment, cooperative movement and teamwork (p. 297).

Peretz (2001) draws on Brown’s work in stating that through this ‘communion’ (p. 115), which she differentiates from the communicative role of language, music fulfils the important criterion of adaptation in providing a unique problem solving capacity. What she describes as ‘the bonding problem’ she believes overrides the ‘selfish gene’ for the benefit of the group (p. 115).

Many theorists do not perceive social bonding as a ‘problem’, or evolutionary theory as solely based on the ‘selfish gene’. The medical scientist Charles Lumsden believes that
human evolution 'is tied up with the differential transmission of both genetic and cultural information' (1999, p. 153). His study of data 'offers tentative support for the hypothesis that human culture and the human genome are not evolving independently on their own, isolated tracks. The neurobiology of culture learning makes them codependent, resulting in the process of gene-culture coevolution' (p. 159).

Dupre believes that individualism was the most dominant intellectual paradigm of the twentieth century and that it steered people away from thinking about the cooperative and altruistic aspects of human nature. He feels that evolutionary biology has fed this paradigm. He says that genes are 'as massively cooperative a set of entities as one could hope to find' (2000, p. 33). He believes that any form of competition at one level requires enormous cooperation at other levels.

Becker (2001) agrees, stating that scientific, cognitive approaches to research have often been at odds with anthropological perspectives. She believes that the study of music, particularly individual and culturally shared musical experiences, provides a basis for the coupling of the two approaches. She describes the process of rhythmic entrainment which she feels affects both the synchronisation of people's internal milieu, for example, their breathing patterns, muscle actions and brain waves and the simultaneous bonding of groups joined by common aims, often eliciting common joys.

William McNeill (1995) has studied the use of rhythm to coordinate and connect people in such diverse pursuits as dance, the morning exercises of factory workers in Japan and
marching drills such as the goose-stepping of the Nazis. He refers to the synchronisation of movement to rhythm as 'muscular bonding' (p. 199) and similarly to Becker (2001), believes that it promotes both internal body regulation and group cooperation. He feels that such activity derives from emotional responses that people have when moving together rhythmically; that it creates and sustains communities, improving the chances of individual and collective human survival.

This point is illustrated in the experience of two Melbourne women, both amateur singers who share the ambivalence of performing together for an audience.

So why am I feeling like I'd rather crawl from Melbourne to Darwin on my hands and knees than get up in front of 100 people and sing this afternoon? ...Shoulder to shoulder we stand .. watching each other's ribs from the corners of our eyes for that simultaneous intake of breath. ... ping – a fortissimo top “A”. The vowel, a hard German “I” bounces off the high ceiling and comes back at us . . . . we feel our bodies as bellows, separate and yet connected by these waves of vibrato which, without consciously trying, we have synchronised. Our ears buzz with the strange harmonics of Mozartian triads, and we can hardly hear which note comes from which throat. ... And it feels so, SO good. Can we do it all over again? (Prior, 2002).

Brown (2000) suggests that rhythm, shared pitches and harmony provide the basis for this connection. Research supports the notion that memory is another different but interrelated way in which people connect through music (Sacks, 1998; Scherer and Zentner, 2001).
The Perception of Rhythm

Hodges (1996a) suggests that a ‘tenet of quantum physics is that everything that exists is in a state of vibration’ (p. 43), including a range of bodily rhythms such as heart rates, breathing rates, sleep cycles and brain waves. A lack of properly functioning body rhythms (dysrhythmia), he argues, can be symptomatic of a range of disorders from autism to manic depression to schizophrenia. In addition, he feels that dysrhythmia can indicate dyslexia. This is supported in separate recent research from the University College, London (Australian Broadcasting Corporation, 2002) and by psychologist Katie Overy (2000).

That music draws on the universality of rhythm is supported in a great deal of research (Cross, 1999; Pinker, 1997; Reck, 1997; Sacks, 1998; Spingte & Droh, 1992; Storr, 1992; Taylor, 1997). Pinker (1997) believes that rhythm is the universal component of music. He feels it is the need for a regular repeated motor action response such as dance or the regulatory motor control required for some tasks such as digging or running that the rhythmic precision of music enhances and makes more enjoyable. He also discusses the tension and release involved in muscular movement and the ability of music to stimulate or motivate such movements. This is supported by the work of other music researchers for example Taylor, (1997) and Thaut, Schleiffers & Davis (1992).

Sculthorpe describes the inspiration for his eighth string quartet illustrating Pinker’s view:
In the second movement, the ostinato pattern is taken from a recording of Balinese women pounding rice in a big tub to remove the husks. ... One woman might have a pattern which is five bars long, another might have a pattern which is six bars long and another might have a fifteen bar pattern. They all begin together, they go out of phase and then they come together again after 30 bars. ... In Bali it's more interesting still ... because the men just lie about while the women are pounding rice, and every now and then they tap on the tub with sticks and add an upper decoration to the lower notes of the women (Ford, 1993, p. 43).


He could walk with assistance but had poor balance. He would often stumble, shuffle along, and tire easily. When I played some upbeat dance tempo melodies however he would jump out of his chair and dance around the room. ... His daughter said that he used to dance at the Savoy Club; ... his dancing was such a part of him that this ability was better preserved than walking’ (p. 24).

Tomaino says that the patient’s dancing became a way of increasing his physical activity, eventually aiding some physical recovery. Inherent in this response is the patient’s memory of previous dance experiences. Tomaino documents the use of rhythm in ‘cueing’ movement to the point where music matches the natural stride of a patient who has suffered a stroke, rendering one side of his body motionless. The rhythm becomes a trigger for re-establishing the patient’s ability to walk. He learns to hum the music to himself if he finds his leg dragging in his attempts, and the rhythm of the music helps him to regain his stride.
Oliver Sacks (1998) discusses Nietzsche’s belief that rhythm provides the drive to regulate movement and express the emotions, but Sacks also sees this beyond the mechanical, as a response to something personal and creative. He (1998 & 2002) cites an example of the rhythm and melody in music prompting his memory of how to walk when a skiing accident had left him with tendon and nerve damage to one leg, immobilising him as a result. He explains that he had lost what he describes as the image of his leg, that is, that although he could see it he didn’t feel it as a part of him and, therefore, seemed unable to construct the necessary neural connections to motivate movement. The repetition of music, he feels, organised him to know how to move again.

Ratey (2001) states that the derivative of the word emotion comes from the Latin ‘movere’ meaning ‘to move’. He is mindful of the fact that the emotional and motor systems lie next to each other. He describes the way in which emotions are played out physically both through internal motor activity such as an increasing heartbeat and externally by movements as subtle as a smile or through changes in body posture like jumps for joy or slumps in sadness.

Sacks (1991) uses music to facilitate the movement of patients with Parkinson’s disease whose movements are sporadic and erratic. He refers to such patients as being ‘lost in space and time’ (1991, p. 286). He has found that music obliterates the symptoms causing flow and ease of movement while the music lasts. But he has found that it is not
only rhythm that facilitates responses. Certain patients with Parkinson’s disease who have difficulty speaking can sing beautifully (1991). 

It is not clear how or why music can evoke such physical responses. Ratey (2001) points out that motor control of movements related to emotions occurs in a different location in the brain to voluntary movements. He says that when there is emotional conveyance in a sensory stimulus there is a more automatic, and what he terms, implicitly learned response which he says is located in the basal ganglia. However, he does not specifically make a connection between the beat of music and such movements.

There is also a theory advanced by Goldman (1992) called sonic entrainment where neurons resonate in synchrony with sound stimuli evoking physical responses. This is drawn upon by others including DeNora (2000), Becker (2001) and McNeill (1995).

Another contemporary theory described by Jourdain (1997) and Karen Wright (2002) concerns body clocks built into the brain in order to time various biological rhythmic cycles. One such clock is called the ‘interval clock’ (Jourdain, 1997, p. 148) The sub-cortical basal ganglia, described above by Ratey (2001), initiates the intention for bodily action. Corticol oscillators have neurons firing at different oscillations, primed, as Ratey suggests (2001), with the expectation of incoming stimuli. Wright (2002) describes how a stimulus grabbing the attention of the neurons in the cortex synchronises their firing, causing what is termed a spike in electrical output. The cells then return to their individual oscillations but the onset and offset have been altered by the previous
synchronisation. This creates a pattern which the brain monitors as a segment of elapsed time. When another stimulus arrives, a burst of dopamine induces the recording of the pattern created by the differently oscillating neurons, as Wright describes, like a cortical signature. Once the neuron recording this data has learned a particular time stamp or signature for a given event or sequence, the same event prompts a dopamine burst at the beginning of the interval. The timing signature is tracked and sent to the thalamus and then the higher cortex. Dopamine is a neurotransmitter associated with movement.

Wright (2002) and others (Greenfield, 2000a & 2000b; Ratey, 2001; Sacks, 1991) suggest that the transmission of dopamine is compromised in patients with Parkinson’s disease who, Wright says, are also shown to underestimate time intervals. It may be that the regular beats in some music can re-establish these time patterns facilitating the release of dopamine and hence regulating movement. This is yet to be fully substantiated. Scherer and Zentner (2001) say that empirical evidence for the production of motor responses to music is rare, but they also describe the research cited by Wright.

Sacks (1991) is cautious of any totally scientific explanation of such phenomena, because he feels, the ‘I’ that is the essence of the person becomes lost. He feels that music in some way that is beyond scientific explanation encapsulates the ‘I’ (p. 286). His experience with ‘Miss D.’ (p. 60) was that rhythm itself was not enough to ‘awaken’ her; it had to be music that moved her, that is, music that moved her emotionally, moved the ‘soul’ (p. 61) in order to move her physically. ‘Miss D.’ describes how with Parkinson’s disease, she lost her sense of self, or identity until music or a person ‘touched her’ (p. 61). She could imagine music internally at certain
times to facilitate movement. Sacks emphasises that the music she used or imaged was music she chose. Similarly Joseph Scartelli says that it is only the ‘right kind’ of music, that is, music that holds some meaning for the patient, combined with practice creating new learned habits, that reconceptualises the patient’s thinking about the maintenance of health and assists with rehabilitation (1992, p. 140).

Damasio (1999) hypothesises that some emotional responses occur sub-cortically, but others, such as a change in the rate of aural image production, require cortical processing. He says that it is when people become aware of the changes that occur, ‘a sense of self in the act of knowing’ (p. 282), that they are conscious of their feelings. ‘They are, in a true sense, feelings of feelings’ (p. 282). He emphasises that all these processes, that is, emotions, feelings and consciousness, are body related. (See also Ratey, 2001.) He adds that the representations people build up of who they are and their engagement with the environment through memory used to develop a ‘repertoire of preset responses’ are necessary for greater levels of consciousness. He believes that feelings of feelings facilitate planning, or creation of imaginative and customised responses to new situations encountered in the environment.

The Role of Memory in the Perception of Music

Le Doux (1996) discusses the difference between the retrieval of what he describes as declarative memory and implicit emotional memory. In declarative memory all aspects of memory are factual (the hippocampal system) with no emotional connotations even if
linked with an emotive event. Le Doux states, however, that implicit emotional memory involves the amygdala, which, although designed to alert organisms and evoke a fear response, also evokes other emotions. When a cue, such as a sound or music, retrieves a memory of an event, both the declarative memory and implicit emotional memory are activated with all the associated changes in muscle tension, heart rate and blood pressure. In other words, people do not just recall facts but the whole scenario surrounding the facts all drawn from different areas of the brain. Roederer (1995) cites Pribram who refers to this phenomenon as ‘holographic representation’ (p. 160). Le Doux (1996) maintains that the main task of the amygdala is to urge species to make a physical response. This aligns with his experiments showing that the amygdala can act sub-cortically and hence without people’s conscious awareness in emotional responses to aural stimuli. Scherer and Zentner (2001) also remark on this capacity in music. They write that:

Music, like odours, seems to be a very powerful cue in bringing emotional experiences back into awareness. This is not surprising, for two reasons: first, music is quite a pervasive element of social life ... Thus, there are many associations between musical elements and emotionally charged memories. Second, music, like odours, may be treated at lower levels of the brain that are particularly resistant to modifications by later input, contrary to cortically based episodic memory (Scherer and Zentner, 2001, p. 369).

The amygdala is also implicated in choices of what is to be stored in long-term memory based on the emotional import of experiences (Swan, 1998). DeNora feels that music provides a reference point for memories. She says that ‘musical motifs are orientated to
for the ways they encapsulate and provide a container for what otherwise might pass as a momentary identification of some kind’ (2001, p. 175).

Commentary

It is clear from the literature that people have physical responses to music. What is less clear is how these responses are initiated in the brain. However, there appears to be an interrelationship between emotional, remembered and physical responses. Peretz (2001) has conducted research in which a patient who had lost the ability to remember pieces of music or analyse their structure in any way, still related to the emotional valance of the piece; music still elicited in her feelings of happiness or sadness for example. Although the patient’s memory of and analytical abilities in music have been compromised, her other cognitive abilities remained intact. Despite her findings, Peretz remains unconvinced that emotional responses to complex changes in music could be processed sub-cortically and concludes that there must be cortical neural associations that are specifically responsive to music. However, Le Doux (1996) feels that there is no differentiation sub-cortically between what we would categorise as sounds or musical sequences. Phillip Hensher’s trauma, described in this chapter, combined the summoning of a memory comprising strong visual, auditory and emotional components that lead him to an aversion to music. He was unable to differentiate between music and the sound associated with the initial experience leading to the trauma, despite his previous experience with music. In addition visual images did not seem to affect him in the same way. The sound of helicopters is a well known cue for the retrieval of the memories of war which veterans suffering post traumatic stress disorder can experience (Le Doux, 1996). In regard to the rhythmic responses described earlier, it may be the
response evoked by the amygdala to set off the train of responses Le Doux describes. This area needs more research for greater clarification of the process.

Sacks (1998) is concerned that any scientific explanation of how people respond physically and emotion to music fails to recognize the ‘I’ factor or what Damasio (1999) terms the autobiographical self in such experiences. However, Damasio, too, refers to the interrelatedness of physical, cognitive, remembered and emotional responses. He understands that the emotions provide the link to a sense of autobiographical self, a ‘feeling of a feeling’. It may be, therefore, that it is the emotional or suggested emotional content in music that leads to this sense of autobiographical self or identity as part of the musical experience. This may be combined with the emotional links to people’s motor responses to music. Memory also seems to be a part of this process.

The Perception of Harmony

Pinker (1997) describes how the component frequencies of sounds are used in the process of perceptual analysis. He feels that such analysis of sound is similar in its objective to visual analysis, where if the environment cannot be seen clearly it appears like a ‘featureless sea of brown or gray’ (p. 536). Similarly, homogenous noise is likely to sound like radio static. He feels that when people hear harmonically related tones ‘our auditory system is satisfied that it has successfully carved the auditory world into parts that belong to important objects in the world, namely, resonating soundmakers like
people, animals, and hollow objects’ (p. 536). The hollow objects he refers to are materials used for making musical instruments.

In support of Pinker’s view experimentation has shown that when presented with complex tones, that is those with overtones, even when the fundamental of the complex tone is absent the listener still hears a single pitch, which is the missing fundamental (Cross, 1999; Roederer, 1995). Jourdain (1997) states that:

> Ultimately dissonance is noise, a lack of order, a state of relationlessness; and consonance is the avoidance of noise, the presence of order, a richness of relations (p. 104).

As with Bregman (1992) and Cross (1999) Jourdain speaks of the relationship between psychoacoustic dissonance and consonance based on the mathematical ‘clarity’ of the ratios of a note’s harmonic spectrum and what he calls ‘structural dissonance’ (p. 104). Structural dissonance and consonance, he believes, are the devices composers use to structure music using subjective assessments of both dissonance and consonance. He emphasises the contextual nature of structural dissonance and consonance.

However, Reck (1997) says that the use of drones often, although not always, employing an octave and a fifth can be found ‘from the mountains of Kentucky to the steppes of central Asia or the rice paddies of Tanjore’ (p. 276). In his opinion, ‘Drone notes establish a strong gravitational pull, a point of reference, for and against the notes of melodies’ (p. 277). He believes that harmonic movement in Western traditions and popular and folk music serves a similar function and that harmony provides ways of
creating points of tension and others of relaxation. He feels that, psychologically, drones function ‘like the stable and familiar ground of the solid earth over which we move, walk and live out our lives ... Everything happens over and in relationship to them’ (p. 279).

Reck (1997) believes that where some harmony can give a sense of the linear and narrative to music, ostinatos, not necessarily harmonic, which are prevalent in most cultures, provide continuity. Like the drone, he feels they satisfy a human liking for a ‘bedrock of the familiar ... which can underlie the flights of creative melodic or harmonic or rhythmic, fancy’ (p. 285).

Chris Ulbrick creates both visual and sound sculptures. His work ‘Finitiorium’ combines an electronic drone with a single voice, both configured to travel around a circle of speakers. Audience members activate the sound sculpture by their presence. From their changing positions, they also determine the progression of the sound. Ulbrick describes his interest ‘in the ways in which we are constantly involved in renegotiating our perceptual (in its widest sense) location with reference to objects and their spatial context(s)’ (Bandt, 2001, p. 121). He feels that since people are surrounded by virtual realities and ‘incorporeal and homogeneous abstractions’ (p. 121) it becomes harder to locate the self subjectively. ‘Where lies the skin?’ (p. 121) he asks.
In the piece, Bandt describes the relationship Ulbrick has developed between the voice and musical tone: how combined sounds travel in different directions through different horizontal and vertical plains, depending on the listener’s position.

Commentary

The emphasis in this part of the study has been on rhythm and harmony because of their particular illumination of the ways in which humans connect through music. However, there appears to be an interrelationship between all components of sound and the ways they are used and perceived by composers, performers and listeners to create and convey meaning (Bregman, 1990; Clynes, 1989; Gabrielsson and Lindstrom, 2001; and Sloboda and Juslin, 2001).

Dawkins (1998) is incredulous at the ear’s ability to differentiate between an onslaught of complex sounds. That the basilar membrane should have evolved in such a way that the hairs along its length resonate individually with such a broad range of different frequencies is almost inconceivable in its complexity. That humans should hear the fundamental pitch of a complex tone when the harmonics are provided but the fundamental is not (Cross, 1999; Roederer, 1995), suggests further that people seek clarity and order in their perception of all aspects of sound and music perception.

Harmony would appear to be another way in which humans create the emotional expectations that Sloboda and Juslin (2001) discuss, both violating and confirming those expectations. The ‘assynchrony’ of levels in experiencing such expectations that
they describe, could be seen to be demonstrated in the almost universal use of drones in music where the continuity of a note is a constant confirmation, while a melodic movement from this point, violates and re-confirms those expectations. Sloboda (Sloboda and Juslin, 2001) discusses the use of enharmonic changes in Western music as emotionally potent. This is where one note in a chord remains the same but changes its identity as the other notes in the chord change, thereby simultaneously confirming and violating the listener’s expectations. Humans would seem to use harmony both for this emotional potency and because they can physically connect with others through the vertical synchronisation of sounds that they find both consonant and dissonant. Harmony would appear to be multi-dimensional and, as such, one of the ways in which people negotiate their position in space. They seem to seek, ultimately, to confirm and reconfirm their identity in relation to their environment and to others in that environment through the overlapping and inter-weaving of sounds.

From the review of literature in the last two chapters, there appear to be common threads. These suggest that music, as Sloboda states, is ‘deeply rooted in our biology’ (Hughes, 1996a) and is also connected with the identification of people’s more recent ‘autobiographical self’ (Damasio, 1999). These threads will be brought together in the final chapter. The conclusions from this discussion and that in chapter 3 will be used to develop a contemporary working definition and rationale statement for music education. This will inform a decision as to whether it may be necessary to re-model an arts framework to accommodate this rationale statement.
Chapter 5

Discussion

Introduction

This final chapter draws together the discussions from the previous three. In chapter 1 the question posed was ‘Do current music education rationale statements and framework structures need re-modelling on the basis of contemporary knowledge of what music ‘is’ and ‘does’? ’ In order to address this question, in chapter 2, the structure and content of four arts curriculum framework documents developed in Victoria and nationally over the last twelve years were analysed. Several issues arose from this analysis. They were, firstly, the need to study contemporary views of what music ‘is’ and ‘does’. This was to assist in formulating a contemporary working definition of music which might provide the basis for the re-working of a music rationale statement for an arts curriculum framework. Secondly, the need to study contemporary understandings of what might be unique about the perceptive process in the arts and music was identified. Thirdly, if aesthetics were to be used as a defining feature of the arts, the question of how it was to be defined was raised. Fourthly, the issue of whether an arts curriculum framework needed to be re-modelled in order that a contemporary working definition of music could be reflected in a description of learning, arts education goals and a learning model needed to be addressed.

In chapter 3, the first of these issues was examined by studying different theories for the purposes of music, to determine whether there might be overarching, common contemporary views about what music ‘is’ and ‘does’. In chapter 4, the second and third
issues arising from the analysis in chapter 2 were examined, that is, a consideration of
unique aspects of the perceptive process in the arts and in music and whether the
concept of aesthetics might be defined in terms of these unique features. This chapter
aims to address the fourth issue, that is, the need to re-model an arts framework, based
on the findings from the previous chapters.

Firstly, the conclusions from the discussions in chapters 3 and 4 will be brought
together to provide a contemporary perspective of what music ‘is’ and ‘does’, and what
features of the arts and aesthetics might be used for rationale statements. Drawing from
these conclusions, a statement of the defining features and purposes of music will be
offered. Finally, a statement of the defining features of the arts and aesthetics will be
drawn from the conclusions and from the arts definitions analysed in chapter 2.

On the basis of both the analysis of the arts frameworks documents and the review of
literature I will suggest an arts curriculum framework model. The re-modelled
framework aims to:

• accommodate a contemporary working definition of music

• reflect current thinking about defining features of the arts

• reflect common defining features in existing arts frameworks

• accommodate the philosophy of the rationale statements in the description of
  learning, arts education goals and the learning model devised to achieve them.

The chapter will conclude with suggestions for areas of future research.
Defining Features of Music

It appears from the research, that animals use sound for diverse purposes. They use it to orient and navigate their place in the environment, to communicate, cooperate and connect. Music may have emerged from the use of sound by animals as a way of aurally monitoring and orienting position in space and adapting this position according to the changing aural environment. It appears that in many ways, the human use of music serves similar functions to the use of sound by other species. With what Damasio (1999) describes as a higher level of consciousness, where humans have a sense of 'autobiographical self', an ability to imagine and create aspects of the aural environment and mediate responses to it through the creation of music seems to have emerged. Some other animal species may also have this capacity. The prosodic component of music seems somehow to be intimately connected with emotional responses and an important way in which humans and perhaps some other species communicate. Further research is required to determine how this might occur. However, the emotional impact in the perception of music is a theme that comes through strongly in the study. Humans seem to be able to regulate their position in space through the creation and perception of music. At both a conscious and subconscious level this is most likely to be associated with their developing a sense of personal identity and an understanding of their place in the world through music. This process appears to be dynamic in that humans continually monitor and renegotiate this understanding. Music seems to provide a vehicle through which this can be achieved.
Brown (2000) and Bregman (1990) conclude that through music humans connect with sound. They indicate that sound is used in both vertical and horizontal time/space concurrently and through the use of pattern and structure in a way not used in any other medium. McNeill (1995) and DeNora (2000) believe that the adaptive purpose of connecting in music is one of social cohesion. In support of this argument, Damasio (1996, 1999) says that those with damage to the emotional centres of the brain have difficulty functioning socially, and, in addition, rationally and independently. McNeill’s (1995) and DeNora’s (2000) research also suggests that there is an emotional connection attached to the synchronisation of movement from music cues. It is less clear whether it is the music that evokes the emotions, or the synchrony of movement responses. This is also difficult to interpret when people share sound, such as when singing together. As Peretz (2001) suggests, this is a research area that needs further investigation. Individually, humans seem to connect emotionally with music to the point where music can seem intrusive if a person seeks physical privacy, such as in the changing room of a boutique (DeNora, 2000).

The study also suggests that it is often the lack of referential meaning, its abstraction, that allows people to seek and find what they will from music. Associated with its abstraction, the meaning derived from music seems to come from several different sources. For some people, the skill with which minute changes in the sculpting of the components of sound, and the ability to compose sound multi-dimensionally into different forms and patterns is what is admired (Graham, 2001) and can also affect people emotionally. So too, is the ability of composers and interpreters to know how to
sculpt those minute aspects of sound to effectively express a feeling or an idea (Clynès, 1989). Therefore it seems to be the aesthetic form of music, the actual relationship between sounds themselves that can evoke emotional responses and provide meaning. The form the music takes can, but does not need to, refer to anything. As Sloboda suggests (Hughes, 1996a), there appears to be something deeply biological, deeply significant in that the perceptive order, clarity and pattern perceived from the sculpting of sound somehow renders a sense of meaning in the universe. Some writers (Wallin, 1991, Maconie, 1997, Bowman, 1980) find an analogy between a cocktail of sounds and the machinations of the universe.

For other people, it appears to be the interdependence of cognition, emotion, memory, physicality (Bowman, 1980; DeNora, 2000; Jourdain, 1997 Wallin, 1991) and sometimes spirituality (Dyson, 1997; Maconie, 1997) of musical experience, that is the vessel for musical meaning. Often listeners appear to associate pieces of music with an event in their lives, often an event with strong emotional carriage (Sloboda and Juslin, 2001). Again it is not clear whether the event evokes the emotion, whether the music associated with the event evokes the emotion, or whether all aspects of the perceptive process are so interrelated that one is a natural outcome of the other. The emotions certainly appear to play a pivotal role in rallying other areas of perception in the experience of music.

In many ways, music appears to mirror the process of sensory perception. Ratey (2001) speaks of the need for the brain to be in a state of 'constant change, flow, confirmation,
and anticipation’ (p. 377) and this, it would seem, is precisely how music functions and precisely what is sought from it (Sloboda and Juslin, 2001; Wallin, 1991). As an aesthetic activity it appears that music is able to function in this way because it is abstract and it works through time and space. As Schneider (1992) suggests it is multi-dimensional. This seems to be how sounds are perceived and how they are sculpted to make music. Several researchers comment on an analogy between how music functions and how other bodies such as animals and molecules function including Johnston (1987) Wallin (1991) and Maconie (1997). Whether what music ‘is’ subconsciously reflects the way humans ‘are’, or, alternatively, is constructed by them to serve the brain’s (or life’s) need for this dynamic process needs further investigation. Underlying either assumption lies a tacit understanding people have always possessed about how to compose sounds in such a way that as musical works they will emulate this state. This suggests a paradox in the musical experience. In one way music is dependent on higher levels of consciousness for its creation, and yet it also seems to draw on very old, deeply seated and often subconscious aspects of making perceptual sense of the environment and people’s place in it.

It appears that humans use the same processes in sculpting the components of sound to make music that they (and animals in sometimes different ways) do in de-constructing them in order to make sense of sound (Bregman, 1990; Roederer, 1995). Through music humans are often, though not always, in control of the aural environment. A lack of control can lead people to avoid music (Carney, 2001; DeNora, 2000; Hensher, 2001). There also appear to be times when music affects people subliminally (DeNora, 2000)
but in many instances humans can create the order they seek by listening and responding to chosen music, interpreting or creating music. These are different processes. Greenfield suggests that by listening to music people create their own personal images, that music encourages imaging in an age where there is little left to the imagination (Throsbie, 2000).

The often abstract nature of music combined with the fact that it moves through time and space involves the composer of music in a unique form of creativity. Creating in an abstract medium means that composers have the freedom to create their own images, which may initially be in a visual, verbal or even mathematical form, or drawn from a life experience. Ultimately these images (Damasio, 1999) must be transformed into sound images, vertically and horizontally sculpted through time and space. The skills required of the composer and the interpreter to shape sounds into a meaningful form of expression, communication and connection, an aesthetic form, can be simple, but can also be highly complex.

Music Diagram
I have constructed a music diagram in an attempt to represent the interrelationship of ideas examined in chapters 3 and 4 referring to music. In the diagram (p. 162), Wallin’s (1991) dynamic equilibrium becomes the basis for the origin of music. Within this view, any perceived dichotomy between the selfish individual and the collaborative collective disappears as Becker suggests (2001). The diagram attempts to draw together the uses of sound by animals and humans and to develop them into an overall perspective of the
Diagram 1

Auditory/Musical stimuli

 Loudness/harmonic spectrum/duration/pitch

PERCEPTION

sensory  cognitive  emotional  physical  spiritual

In order to achieve individual and collective well-being or
Dynamic equilibrium

To achieve this we seek:

- diversity
- adventure
- outlets for curiosity
- control over the environment
- meaning, purpose (as conscious beings)

identity/security/stability
order/pattern/tradition/ritual
sense of place/space/time

by

reproducing
- sex
- infant/mother bonding
developing skills, knowledge
- aesthetic activity
  (perceptual understanding
  creativity, problem solving).
interacting
- expression
- connection
- communication
- knowledge of
  self and world
ways in which music functions in society. Most of the perspectives referred to in the study are an integral part of this diagram. The conclusion, therefore, as Cross (1999) suggests, is that music may serve a range of functions.

**Perceptive Process in the Arts**

From the literature reviewed, what would appear to be unique about both the arts and music is that they are each products of consciousness in which people perceive and make sense of the world. It would seem that it is only because humans have, what Damasio (1999) would describe as, a higher level of consciousness that they seek to understand themselves and their place in the world at a range of levels. These levels begin with a need to develop a personal identity, a place within a friendship group, a culture and the cosmos. It is only because people are conscious beings that they seek control over that environment, that is, the control to manipulate it to their own advantage. As Michael Polanyi suggests, ‘the powers of the artistic imagination depend upon the autonomy of the artists and also how much power lies in the essentially artistic imagination when it creates a world view’ (1975, p. 107). There appear to be two other features that are more emphasised in arts experience than in other disciplines. The first is that people seem to value individual perceptions of reality. As Gardner (1994) suggests, the arts, by and large, are not translatable and direct translatability is not what is sought from or valued in the arts, quite the reverse. In the arts, absolute solutions to problems are not sought, but rather diversity and creativity in solutions. Through arts processes humans appear not to seek to codify, quantify or generalise, but rather to value the individual and the cultural perception of reality. One person’s artistic insight
into her or his identity and view of a place in the world expressed through an artistic medium can inform others, sometimes in a different way, of their identity and place in the world.

The second feature emphasised in arts experience is the way in which people perceive in the arts. The arts seem to engage all aspects of the perceptive process, that is the sensory, the emotional, the physical, the cognitive and, for some people, the spiritual. Many perceive a higher sensibility or ‘feelingfulness’ (Benson et al., 1984, p. 12) through the perceptive process in the arts.

Although ‘feelingfulness’ appears to be a feature of the arts, cognition and memory as part of cognition are also required to imagine. Imagination is essential for creative process and creativity (the expression and communication through an aesthetic medium of individual and group perceptions) is how those perceptions manifest themselves in the arts. Damasio (1999) sees creativity as the defining feature of humanity, for better or for worse. In addition skills and knowledge of arts processes are required to realise ideas in an aesthetic form.

I have adapted an idea developed by Charles Jencks (2000), to demonstrate the fundamental difference between what the study suggests might be the fundamental difference between what people seek from the arts and what they seek from some other forms of knowledge.
At one end of the spectrum, the objective is to accurately represent knowledge using symbols or codes such as words, numbers or maps. At the other end of the spectrum the objective is to explore and present individual perceptions of aspects of reality in an aesthetic medium and form.

It is not only perceptions but also human values and beliefs which appear to be challenged and valued in the arts. Researchers (Barrett, 1996; Benson et al., 1988; NACCCE, 1999) suggest that the arts function in a different way to other disciplines. They appear to have a different purpose. This does not mean that the arts do not inform, or that information cannot be presented in an aesthetic medium. However, in providing a rationale for the arts, as this study seeks to do, it seems important that there is a way to identify and describe the difference between the arts and other forms of knowledge.

Polanyi (1975) suggests that through sensory perception, artists seek and present truths just as readily as those who use information or empirical methods of data collection to
present facts or truths. It would seem that through every discipline humans seek similar
goals, that is, knowledge, truth and meaning, albeit in different ways. Therefore, an arts
education rationale needs to define the distinctive ways used to seek knowledge, truth
and meaning in the arts.

Reimer (1970) writes that any definition of aesthetics needs to serve the particular
purpose for which it is intended. The contemporary literature reviewed in this study
suggests that perception in the arts is an holistic process and an active process.
Therefore, it seems appropriate, from the conclusions drawn from the study, to use
Barrett’s (1996) description of learning in the arts as ‘aesthetic activity’ to define the
uniqueness of arts experience in order to construct an arts curriculum framework
rationale.

Rationale Statements for Music and the Arts

Drawing from this contemporary research from a range of disciplines into what music
and the arts ‘are’ and ‘do’, I have developed the following statements of the defining
features of music and the arts.

The Nature and Purposes of Music

*Music is the sculpture or composition of the parameters of sound (pitch, duration,
loudness and harmonic spectrum) into an aesthetic form. Humans are involved in a
range of musical processes. People create their own music, interpret existing music and
listen and respond to music. People develop a greater understanding of music and the*
people who make and interpret it through knowledge of its context. Through their engagement with music, people also develop a greater sense of their own identity and their place in the world. Music is an aesthetic activity through which people express and communicate their ideas, feelings, values and beliefs and solve the problems they encounter as perceptive, conscious beings. Music is also a way in which people connect with each other.

Music is often manifested in an abstract form. The meaning people derive from music tends to be more emotive than referential. Meaning can be derived from the form and the content of the music, that is, the way in which the sounds are sculpted. However, meaning can also come from associations people have with, or because of, the music. In addition, where in some other forms of expression and communication meaning is developed through time in a narrative form, music is composed in time and space, both vertically and horizontally. People, therefore, often share sound through musical experiences. The emotional wellbeing of people can, individually and collectively, be positively effected by the musical experiences they choose. The skills used both to compose music and interpret it as performers and listeners are an indispensable component of what and how music expresses, conveys and means.

What people derive from musical experiences, therefore, is:

- The development of a sense of emotional equilibrium or wellbeing
- Control of the sound environment
- The ability to engage all aspects of perceptive process in an holistic manner
- The ability to express, communicate, connect and share through sound
• The development of skills and techniques required to imagine, create, interpret and analyse in an abstract medium

• The development of fine and gross motor coordination and skills

• A sense of personal, social and cultural identity

• An understanding of a life context.

From the analysis of the music statements in chapter 2, it can be seen that most of the defining features of music identified in the statement above are referred to in these documents, particularly the P-10 Framework and the Arts Statement. However only the Arts Statement suggests that through music humans develop a sense of personal identity. The descriptions of what the arts do in the CSF II suggest that they are ways in which physical and spiritual development are enhanced. The Arts Statement refers to physical learning in the arts as a reason for its inclusion in the curriculum and to spirituality as a feature of the arts but neither of these qualities is referred to in any of the four music statements. The emphasis in the P-10 Framework, the CSF I and the CSF II is more on the expressive, communicative purposes of music. There is additional consideration, in this re-modelled statement, to emotional wellbeing, control of the sound environment, individual identity and the holistic nature of music.

Defining the arts and aesthetic activity

There is limited space within this study for a comprehensive discussion on the defining features of the arts. Therefore, in addition to the conclusions drawn from the study, I have drawn on the definitions of the arts in the four analysed frameworks and
descriptions of aesthetics provided in the P-10 Framework and the Arts Statement to formulate the following definitions for the arts and aesthetic activity.

Defining the Arts

The arts are a way in which we develop unique knowledge of our individual, social and cultural identity. They are practiced in every society. Through the arts we express and communicate our ideas, feelings and understandings. What is unique about the arts is the way in which we develop knowledge. Through the arts we create our own works, and interpret and respond to the works of others in visual, aural, kinaesthetic, verbal and dramatic media. Through these processes we explore and reveal our individual and collective perceptions in aesthetic form. It is these unique perceptions which are valued in the arts.

Aesthetic Activity

The nature of ‘aesthetics’ has been debated for thousands of years. However, it is often regarded as a unique way in which we perceive the world. Aesthetics is sometimes described as perceptual process where the senses and feelings are heightened. Through the perceptive process we seek recognition, a sense of clarity, order, pattern, shape and form in order to develop understanding. Although the emphasis in aesthetic experience may be on sensory or ‘feelingful’ perception, all aspects of perception are used when we engage in arts experiences, that is, the sensory, the emotional, the cognitive and the physical. Perception in the arts, therefore, is ‘inter- active’. We can call this exploration, the challenging of ideas and traditions and the way we seek solutions to
problems through arts mediums, 'aesthetic activity'. We express and communicate our individual and collective perceptions of ourselves and the world through aesthetic forms. For many people, engagement in aesthetic activity provides joyous experiences.

Within cultures, 'aesthetic activity' can be manifested in ritual and in the perceived value of aesthetic forms and traditions that embody significant meaning for individuals and collectives. For some individuals and cultures, this meaning has a spiritual dimension.

A Contemporary Arts Curriculum Framework Model

On the basis of the features of music and the arts defined above, music, as a form of aesthetic activity, can be accommodated within an arts curriculum framework (as it has been in the four documents analysed in chapter 2). A re-modelling of existing frameworks can reflect contemporary views of the commonalities and distinctive characteristics of the arts and music. Contemporary views of the arts and music need to inform descriptions of learning in the arts and music, in addition to the formulation of learning goals and a learning model from which a developmental framework is developed.

Arts Curriculum Framework Model

A model outlining how such an arts curriculum framework might be developed is provided on the next page. This ensures that the rationale statements for music and the arts are reflected in statements on learning, goals, the learning model and the
Diagram 2

Re-modelled Arts Curriculum Framework

Definition and Nature of Arts

Statement on Aesthetic Activity

Definition of Music

Statement of Functions of Music

Description of Learning in the Arts

Description of Learning in Music

Arts Education goals

Arts Learning Model

Strands
Arts disciplines
Substrands
Arts Processes

There is a generic arts learning outcome associated with each substrand developed across every level.

Arts characteristics

There is a strand specific indicator for every arts characteristic developed across levels.

Assessment

Outcomes and indicators can be used as assessment criteria. Outcomes and indicators are markers along a continuum of developmental learning.
developmental curriculum. A description of how the Arts Curriculum Statement component of this model might be realised is provided below. The Arts Curriculum Statement consists of:

- A statement of the nature and purpose of the arts
- A description of aesthetic activity
- A statement of the nature and purpose of music
- A description of features of learning in the arts
- A description of features of learning in music
- A statement of arts education goals
- An arts learning model defining arts substrands and arts characteristics.

In addition, an example of how the model might be formed into a developmental framework for the music strand is provided as an appendix (appendix 6). The Arts Curriculum Statement is provided again in this example. Comparative maps of the analysed frameworks and the example are also provided (appendices 7, 8 and 9).

Structure of the Re-Modelled Arts Curriculum Statement

Because the four arts framework documents analysed in this study have been developed from one another, there is substantial overlap in the concepts developed across them. I have drawn from the features of these documents in devising the descriptions of learning, the goals and the learning model.
Although I have revised the definitions of music and the arts to reflect the ideas explored in this thesis, they are, in many ways, compatible with an adaptation or reworking of existing arts curriculum statements. In this re-modelled statement there are separate definitions and statements of learning for music and for the arts. However, I have attempted to link music and the arts in the development of common goals. The arts learning model, therefore, is developed from these common goals.

Defining Features and Functions of the Arts and Music

The defining features and statements of the purpose of music and the arts are those provided previously (pp. 166-70). The P-10 Framework uses the concept of aesthetics as the defining feature of all the arts. I have reconceptualised the term using Barrett’s (1996) ‘aesthetic activity’ in the re-modelled arts curriculum statement. The P-10 Framework gives greater emphasis to defining the individual disciplines within the arts. I consider this to be necessary if a developmental framework is to reflect the rationale statement of each discipline.

I have also attempted to provide a balance between the rationale statements and the statements on learning as the Arts Statement has. The rationale informs the development of education goals which in turn are used to develop the learning model. Therefore, the development of curriculum from the learning model is dependent in the first instance on the substance of the rationale statement.
Descriptions of learning

From the defining features and statements of purpose, I have developed descriptions of learning in the arts and in music education. I have attempted not to duplicate the information in these two statements.

Learning in the arts

Schools are seen by some as microcosms of society. Learning in the arts in schools, therefore, needs to reflect and draw upon the ways in which the arts are used by individuals, societies and cultures to meet individual and collective student needs. Because of the 'inter-active' nature of aesthetic activity, the arts in schools should provide students with opportunities to engage in the full range of arts processes through a range of arts mediums. Students require access to, and comprehensive in-depth engagement in, arts experiences to ensure that arts education is meaningful.

Learning in Music

In order to reflect the defining features and purposes of music it is important that the individual musical needs of students are catered for so that they are empowered in their music learning and making. By composing music, students are able to express their developing ideas and feelings, construct and challenge existing conventions and solve problems. Through composing, students learn to imagine and create in an abstract form. They develop a personal identity, and a sense of place in the world. Through interpreting, listening and responding to the music of others, students develop physical, emotional and analytical skills and techniques, an understanding of individual
composers, historical and contemporary styles of music, the expressive and structural qualities of music and the contextual purposes for which it has been created. By performing music with others, students share and connect through sound. They are able to express and communicate their ideas and feelings to others. Music engages students in all aspects of aesthetic activity. Engagement in a balance of music processes contributes to students’ holistic wellbeing.

Arts Goals

In the CSF 1 and the CSF II, the learning goals lead directly to the development of the learning model. They suggest a framework of developmental learning such as that provided in the example (appendix 6). In defining the following goals I am adopting the same view as the Arts Statement, the CSF I and the CSF II, in that the processes in the arts are common across arts disciplines.

Through arts programs students:

- Use perceptive process to imagine, experiment, explore, develop and transform ideas and feelings into aesthetic forms
- Develop skills, techniques and a knowledge of processes as the basis for personal and collective arts expression and communication
- Create, interpret, refine and present arts works
- Develop skills in working individually and collaboratively through arts processes
- Develop aesthetic knowledge and understanding, and an ability to communicate this knowledge

Chapter 5

179
• Develop an understanding of the individual, social and cultural contexts of arts works

• Develop an understanding of the purposes and functions of arts works.

**Arts Learning Model**

The learning model comprises five substrands, and arts characteristics that are specific processes within those substrands.

The substrands being used in the example have been adapted from the Arts Statement and the CSF I. There are five substrands. They have been designed so that different concepts being developed in each arts process can be easily identified. This learning model states:

*In order to meet the arts goals, students engage in arts processes which form the basis for the arts learning model. Aesthetic activity is interactive. The arts processes, called substrands, which define aesthetic activity in this arts framework, are also interactive. There are five substrands. They are:*

• Exploring and developing arts ideas

• Using skills, techniques and processes

• Presenting arts works

• Developing aesthetic knowledge

• Developing contextual understanding.
There is a learning outcome associated with each subrand. The learning outcomes are those from the Arts Statement. They are generic across the arts. These learning outcomes have been chosen because they reflect the thinking in the re-modelled rationale statements for both music and the arts and the goals developed from them. In addition they have been statistically analysed using a Rasch Partial Credit Model to gauge the continuum developed in them (Hammond, 2001). The learning outcome for ‘Exploring and developing arts ideas’ at level 6 has been altered from that in the Arts Statement and the CSF I to ensure it is concept, rather than content oriented. These are presented in Table 1 (pp. 180-5).

Arts Characteristics

I have re-worked the generic arts characteristics I developed initially for the CSF II (Board of Studies, 2000, pp. 8-9). The purpose of the arts characteristics is to define specific arts processes which can be used as the basis for the development of strand, or discipline, specific indicators of achievement to be developed across every level. I have incorporated the word ‘aesthetics’ into the development and creation of arts works to reflect the concept of aesthetic activity used in this study. In the P-10 Framework the student and her or his interaction with others and the world, their context, is central to the arts learning model. The Arts Statement argues that learning in music should reflect the way music is used in society. An attempt has been made to reflect these views in the arts characteristics. They are:

*Exploring and Developing Arts Ideas*

- *Develop ideas from a stimulus.*
• Use perception, imagination and experimentation to explore ideas and feelings in developing aesthetic concepts.

• Apply arts elements, skills, techniques and processes to transform concepts into an expressive, communicative aesthetic form.

Using Skills, Techniques and Processes

• Develop knowledge and application of arts materials, elements and principles.

• Develop knowledge and application of arts skills, techniques and processes.

• Develop ability to record (the processes of) own and interpret (the processes of) others’ arts works.

• Analyse and refine own and interpretations of others’ arts works.

• Develop collaborative skills.

Presenting Arts Works

• Develop skills and techniques to present works.

• Develop skills to express and communicate works to a variety of audiences.

• Develop skills in preparing presentation spaces.

Developing Aesthetic Knowledge

• Analyse and respond to the use of elements, skills and techniques in arts works.

• Analyse and respond to the expressive, purposeful and aesthetic qualities of arts works.
• Develop and express personal, informed judgements of arts works.

• Use appropriate terminology in discussing and responding to own and others' arts works.

Developing Contextual Understanding

• Develop an understanding of the social, cultural and historical contexts of arts works.

• Develop an understanding of the various purposes, functions and audiences of arts works.

• Evaluate own works within a social, cultural and historical context.

Indicators

I have used the generic arts characteristics as the basis for the development of strand specific indicators which are ‘markers’ along a continuum, to use Malcolm’s (1995) term. Most of the indicators have been directly taken from the marking qualities I developed for a project entitled the Annotated Work Samples Project (VCAA, 2003). This project required the writing, implementation and trialing of a series of tasks related to six task types. Teachers who trialed the tasks were asked to assess students using the marking qualities (Appendix 10) which were designed to assess the processes associated with each task. As with the outcome statements, the marking qualities used in the project were statistically analysed using a Rasch Partial Credit Model. The indicators are provided with the outcomes in Table 1 (pp. 180-5).
<table>
<thead>
<tr>
<th>Level</th>
<th>Outcome</th>
<th>Develop ideas from a stimulus</th>
<th>Use perception, imagination and experimentation to explore ideas and feelings in developing aesthetic concepts</th>
<th>Apply arts elements, skills, techniques and processes to transform concepts into an expressive, communicative aesthetic form</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Draw upon play and imagination in creating and making music.</td>
<td>Combine sounds to emulate a stimulus.</td>
<td>Use play and imagination to explore personal understandings through music.</td>
<td>Begin to make appropriate choices of aspects of some music elements in developing ideas.</td>
</tr>
<tr>
<td>2</td>
<td>Use experience and imagination in creating and making music.</td>
<td>Use sounds to illustrate a narrative based on stimulus or theme.</td>
<td>Use imagination to experiment with ideas and feelings in composing music.</td>
<td>Demonstrate considered use of most elements in sculpting sounds to make music.</td>
</tr>
<tr>
<td>3</td>
<td>Explore ideas and feelings through creating and making music.</td>
<td>Use ideas and feelings derived from a stimulus to create musical expressions.</td>
<td>Use imagination and a range of perspectives in planning and making music.</td>
<td>Select, organise and combine elements to express musical ideas.</td>
</tr>
<tr>
<td>4</td>
<td>Experiment with ideas and explore feelings to find satisfactory solutions to music tasks.</td>
<td>Use diverse music as a stimulus to develop ideas which musically convey intended meaning.</td>
<td>Use imagination and experience to explore, select, plan and create music works.</td>
<td>Select, organise and combine elements to express musical ideas.</td>
</tr>
<tr>
<td>5</td>
<td>Use starting points such as observation, experiences and research to express ideas and feelings through sound.</td>
<td>Use observation, research and experience of current and historical issues as starting points to develop music ideas.</td>
<td>Use perception and imagination to develop ideas and feelings and explore real and abstract ideas.</td>
<td>Draw on a broad range of sound sources and cultural techniques to manipulate elements in developing own compositions.</td>
</tr>
<tr>
<td>6</td>
<td>Begin to develop own musical identity in creating and making music works which explore complex issues, ideas and feelings.</td>
<td>Work with complex issues and concrete and abstract concepts in developing music ideas.</td>
<td>Use innovative approaches to explore issues, feelings and ideas.</td>
<td>Use musical elements and processes in imaginative, conventional and unconventional ways.</td>
</tr>
<tr>
<td>7</td>
<td>Reflect an awareness of aesthetic considerations in creating and making music.</td>
<td>Manipulate ideas which provide alternative perspectives of issues, feelings and concepts using techniques such as distortion, humour and metaphor as starting points for music works.</td>
<td>Begin to develop a personal style using composition as the vehicle for exploration and resolution of problems, the expression and communication of beliefs and knowledge of self and the world.</td>
<td>Demonstrate an aesthetic awareness in the design of compositions working with elements and techniques knowledgeably chosen to fulfil specific purposes.</td>
</tr>
</tbody>
</table>

Table 1: Indicators
# Using Skills, techniques and Processes

<table>
<thead>
<tr>
<th>Level</th>
<th>Outcome</th>
<th>Develop knowledge and application of arts materials, elements and principles</th>
<th>Develop knowledge and application of arts skills, techniques and processes</th>
<th>Develop ability to record own and interpret others’ arts works</th>
<th>Analyse and refine own and interpretations of others’ arts works</th>
<th>Develop collaborative skills</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Use the basic elements of sound and explore them in making music.</td>
<td>Identify and use basic aspects of sounds of different pitch, duration, dynamics and tempo in creating and interpreting music.</td>
<td>Experiment with instrumental and vocal techniques in creating and interpreting music.</td>
<td>Interpret and create a limited range of symbols representing sounds.</td>
<td></td>
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</tr>
<tr>
<td>2</td>
<td>Make choices about sounds and organise them in expressive ways.</td>
<td>Identify and use a variety of sounds with gradual changes in pitch, duration, dynamics and tempo in creating and making music.</td>
<td>Demonstrate emerging technique on instruments in expressively creating and making music.</td>
<td>Interpret and create simple conventional and graphic notation representing sounds of different pitch, duration, loudness and tone colour.</td>
<td>Rehearse own and others’ music to develop some accuracy.</td>
<td>Provide guided input into group work.</td>
</tr>
<tr>
<td>3</td>
<td>Explore and use several aspects of sound and use specific skills, techniques and processes in creating and making music.</td>
<td>Interpret short vocal or instrumental pieces developing accuracy in pitch, rhythm, dynamics and phrasing.</td>
<td>Use appropriate techniques on specifically chosen instruments to realise ideas.</td>
<td>Create and interpret conventional and graphic notation representing sounds of different pitch, duration, loudness and tone colour.</td>
<td>Identify key features of own and others’ works which needs rehearsal and refinement.</td>
<td>Demonstrate cooperative input to group music tasks.</td>
</tr>
<tr>
<td>4</td>
<td>Select, combine and manipulate sound using a range of skills, techniques and processes.</td>
<td>Interpret songs, multi-instrumental pieces and soundscapes developing accuracy and expressiveness in the interpretation of all elements.</td>
<td>Musically express ideas and feelings within a group using appropriate instrumental technique.</td>
<td>Use appropriate notation to develop simple scores and interpret all elements of graphic and conventional scores.</td>
<td>Rehearse and adapts expressive and technical qualities of works.</td>
<td>Demonstrate knowledgeable input and negotiation of ideas with other group members.</td>
</tr>
<tr>
<td>5</td>
<td><strong>Structure musical works using specific aspects of the elements of music and applying skills, techniques and processes.</strong></td>
<td>Recognise and use specific musical structures and aspects of the elements of music in creating and interpreting music works.</td>
<td>Use developed vocal and instrumental techniques to accurately control and expressively interpret a work.</td>
<td>Use expressive and technical features in creating and interpreting conventional and unconventional scores.</td>
<td>Evaluate effectiveness of compositions and interpretations and refine to achieve desired outcome.</td>
<td>Communicate and justify ideas, and accommodate and negotiates other points of view in developing and interpreting music works.</td>
</tr>
<tr>
<td>6</td>
<td><strong>Use skills, techniques, processes and music elements to structure musical works appropriate to the chosen style and form.</strong></td>
<td>Recognise and attend to the expressive aspects of musical structures and detailed aspects of the elements of music in creating and interpreting music works.</td>
<td>Demonstrate refined technical competence in accurately and expressively attending to the detail of interpreted work.</td>
<td>Attend to the detail of technical and expressive qualities of music in creating and interpreting scores.</td>
<td>Analyse specific technical and expressive features of compositions and interpretations and refine them.</td>
<td>Assist in the generation and application of soundly conceived ideas individually and in groups.</td>
</tr>
<tr>
<td>7</td>
<td><strong>Structure musical works using selected elements, styles and forms, and demonstrate ability to control the medium using a range of skills, techniques and processes.</strong></td>
<td>Demonstrate aesthetic understanding in using the complexities of musical structure and the elements of music in creating and interpreting music works.</td>
<td>Demonstrate instrumental or vocal dexterity, control and sensitivity to expressive detail in the interpretation of a work.</td>
<td>Accurately create and expressively interpret detailed, complex scores.</td>
<td>Demonstrate perceptive insight into the subtle details of their interpretations and compositions and refine them accordingly.</td>
<td>Author compositions, demonstrating own stylistic features and contribute own idioms to group concepts and interpretations.</td>
</tr>
<tr>
<td>Level</td>
<td>Outcome</td>
<td>Develop skills and techniques to present works</td>
<td>Develop skills to express and communicate works to a variety of audiences</td>
<td>Develop skills in preparing presentation spaces</td>
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</tr>
<tr>
<td>1</td>
<td>Share music making with others.</td>
<td>With guidance, recall and perform short vocal and instrumental works.</td>
<td>Communicate ideas in performing short works as a class member.</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>2</td>
<td>Present musical works for a familiar audience</td>
<td>With guidance, recall and perform short vocal and instrumental works accurately and with emerging technical skills.</td>
<td>With guidance, expressively communicate ideas as a member of a conducted class or teacher guided group.</td>
<td>Develop awareness of the planning and organisation required for performances.</td>
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<tr>
<td>3</td>
<td>Prepare and present music works for a particular audience or purpose.</td>
<td>Demonstrate appropriate instrumental/vocal technique, accuracy and balance as part of a group performance.</td>
<td>Expressively communicate ideas, feelings and purpose in performance.</td>
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<tr>
<td>4</td>
<td>Draw upon a range of skills to present musical works for a variety of audiences and purposes.</td>
<td>Demonstrate control in the use of specific instrumental/vocal techniques appropriate to chosen works in solo and group performance.</td>
<td>Express and communicate understanding of the meaning of works in performance.</td>
<td>Contribute to musical statements by organising the presentation space.</td>
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<tr>
<td>5</td>
<td>Prepare, select and modify presentations for particular occasions, taking into account factors such as purpose, space, materials and equipment.</td>
<td>Makes own decisions about the technical and artistic interpretation of musical works in performance.</td>
<td>Expressively articulates intended meaning in interpretation of own and other’s works.</td>
<td>Develops skills in operating and organising sound and lighting equipment and basic stage management to create an appropriate performance ambience.</td>
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<tr>
<td>6</td>
<td>Rehearse, present and promote musical works in ways appropriate for particular audiences.</td>
<td>Demonstrate technical competence and artistic and aural sensitivity on chosen instrument.</td>
<td>Sensitively interpret works combining composer’s intent with their own expressiveness.</td>
<td>Manage programming, staging, lighting, sound and performer presentation.</td>
<td></td>
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</tr>
<tr>
<td>7</td>
<td>Rehearse, present and promote musical works using available technical equipment to evoke specific audience responses.</td>
<td>Competently perform works with detailed and complex musical structures.</td>
<td>Demonstrate aesthetic understanding in conveying musical meaning in performance.</td>
<td>Direct all aspects of the presentation of a variety of musical forms for a range of settings and audiences.</td>
<td></td>
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</tr>
<tr>
<td>Level</td>
<td>Outcome</td>
<td>Analyse and respond to the use of elements, skills and techniques in arts works</td>
<td>Analyse and respond to the expressive, purposeful and aesthetic qualities of arts works</td>
<td>Develop and express personal, informed judgements of arts works</td>
<td>Use appropriate terminology in discussing and responding to own and others’ arts works</td>
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</tr>
<tr>
<td>1</td>
<td>Respond to music in a personal way.</td>
<td>Begin to recognise sounds of different pitch, duration, dynamics and tempo in responding to music.</td>
<td>Talk about observations of music.</td>
<td>Use basic music terminology with some assistance.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Respond to music, giving reasons for preferences.</td>
<td>Identify and respond to the use of gradual changes and characteristics of sound.</td>
<td>Identify expressive qualities in music.</td>
<td>Talk about personal preferences for music works.</td>
<td>Use basic music terminology (e.g. rhythm, melody, beat).</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Respond to key features of musical works.</td>
<td>Identify key features of the works</td>
<td>Identify purpose of the chosen pieces of music and describe expressive qualities.</td>
<td>Explains responses to the expression of ideas and feelings in music works.</td>
<td>Describe key features of works using appropriate terminology.</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Talk and write informally about personal observations of musical works.</td>
<td>Identify and discusses musical features of a range of works.</td>
<td>Develop an understanding of what is being expressed and the purpose of musical works.</td>
<td>Evaluate and describe the effectiveness of music.</td>
<td>Describe the use of specific elements using appropriate terminology.</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Use appropriate language to describe the ways sounds are organised to express ideas and feelings.</td>
<td>Develop aural perceptiveness and describe distinctive features of the works.</td>
<td>Describe how specific elements and qualities of sound are used to create and express ideas and feelings.</td>
<td>Evaluate the technical and expressive qualities of music and discuss their preferences.</td>
<td>Discuss, compare and contrast music using appropriate terminology.</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Identify, analyse and interpret musical works and discuss responses to them.</td>
<td>Identify the distinguishing characteristics of specific composers, performers and styles.</td>
<td>Analyse composing and expressive devices used to convey meaning.</td>
<td>Analyse music to evaluate its effectiveness.</td>
<td>Analyse music using appropriate terminology.</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Use processes of critical analysis to support personal judgments of musical works.</td>
<td>Use critical listening and aesthetic understanding to analyse works.</td>
<td>Critically analyse the specific characteristics of works and how they convey meaning.</td>
<td>Justify personal evaluations through critical analysis.</td>
<td>Demonstrate understanding of musical concepts and meaning using specific music terminology appropriate to the style.</td>
<td></td>
</tr>
<tr>
<td>Level</td>
<td>Outcome</td>
<td>Develop an understanding of the social, cultural and historical contexts of arts works.</td>
<td>Develop an understanding of the various purposes, functions and audiences of arts works.</td>
<td>Evaluate own works within a social, cultural and historical context.</td>
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</tr>
<tr>
<td>1</td>
<td><strong>Show an awareness of music in everyday life.</strong></td>
<td>Identify different sources of music in everyday life.</td>
<td>Begin to develop an awareness of the different uses of music.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td><strong>Discuss the ways music is made and used for a range of purposes.</strong></td>
<td>Identify contrasting characteristics in music from different contexts.</td>
<td>Develop an awareness of and describes the ways in which music is made and used for a range of purposes.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td><strong>Discuss music from several cultures.</strong></td>
<td>Identify cultural characteristics in key features of music.</td>
<td>Identify particular purposes for which music is made and used in the community.</td>
<td>Identify ways in which music ideas from different contexts contribute to own works.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td><strong>Identify distinguishing features of musical works that locate them in a particular time, place or culture.</strong></td>
<td>Identify features of works which locate them in specific times, places and cultures.</td>
<td>Describe the ways in which music is made for specific purposes in particular times, places and cultures.</td>
<td>Describe social and cultural influences on own works.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td><strong>Show an understanding of the ways music is made in particular cultural and historical contexts.</strong></td>
<td>Compare music from specific cultural and historical contexts.</td>
<td>Compare ways music is composed and performed to meet specific cultural and historical purposes.</td>
<td>Discuss ways in which own contemporary music is influenced by cultural and historical contexts.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td><strong>Show an understanding of the ways music is made in particular cultural and historical contexts.</strong></td>
<td>Demonstrate understanding of the histories and traditions of music of a specific style.</td>
<td>Explain how music works reinforce or challenge social, cultural and artistic values.</td>
<td>Demonstrate knowledge of ways in which own music is part of a historical and cultural context.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td><strong>Display cultural and historical knowledge by comparing and contrasting the characteristics such as styles, themes, purposes and content in music.</strong></td>
<td>Critically analyse specific characteristics of works from particular histories and cultures.</td>
<td>Compare and contrasts the content, purpose and direction of music from different contexts.</td>
<td>Work towards understanding own unique stylistic expression as part of a contemporary context.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Summary of the Model

I have designed the model in an attempt to provide a logical progression in which the definitions of the arts and music developed from this study are reflected in the learning model and ultimately in the developmental framework. The curriculum focus statements adapted from the CSF I (appendix 6) provide indications of the conceptual knowledge to be developed along a continuum. These are explicated through content oriented examples designed to trigger ideas to assist teachers in implementing the concepts as in the CSF I. The indicators form a development of music specific, process learning markers complementing the arts outcome statements. The indicators and outcomes can be used as measures of conceptual knowledge acquisition.

Limitations of the Study

In this study I am addressing broad ranging issues. Because of the constraints of space, I have not been able to address all areas comprehensively. By investigating contemporary views of what music ‘is’ and ‘does’ from a range of disciplines, my desire has been to determine whether there are common threads in these varying views and this has been the emphasis of the study. With greater space, I would also address the concept of perception in the arts more extensively.

Further Research

As a result of the study it is clear that many areas need further research both in developing arts framework documents and a greater understanding of what music ‘is’ and ‘does’.
Arts Education

In arts education greater research is required into whether outcomes based curricula adequately and accurately portray developmental learning of arts processes. In addition, there is a need to conduct research into whether markers of learning in the arts effectively gauge the ability of a majority of students to meet them at specified levels, or can be more effectively implemented as markers along unspecified points of a continuum.

The refinement and trialing of an evaluation model that measures the efficacy of the example model is required. From there, an assessment process might be designed. Such a format would require a structure that was practical for arts teachers, who often see a large number of students for a relatively short overall period of time.

Music

There is a developing knowledge of the purpose of the emotions and the ways in which they function (Clynes, 1989; Damasio, 1996 & 1999; Le Doux, 1998). With this developing knowledge, an understanding of how music functions is also developing. There is an obvious need for ongoing research into how and why particular configurations of sound affect us emotionally, physically, cognitively and sometimes spiritually. This research, as others have suggested (Eagle, 1996; Regelski, 2003; Weinberger, 2002) requires collaboration between social and cognitive scientists, artists and educators, not only in its implementation, but also its broad dissemination.
reason that such research is important, as I suggest in this study, is that life knowledge and well-being linked to the emotions has in the past been perceived to be of lesser importance than cognitive knowledge. However, there appears to be increasing recognition in education in Victoria reflected by, for example, the philosophy of the Innovations Commission (Jones, 2002), that an holistic education is more likely to fulfil student needs. Members of these organisations feel that such an education can provide students with a breadth and depth of experiences, from which they can draw on a lifelong basis. It is essential that ongoing research attempt to substantiate these views.

In Conclusion

As described in chapter 2, Bowman speaks of the perceived ‘vast lists of hollow-sounding statements’ (1980, p. 4) sometimes used to formulate a rationale for music education. It is my hope that this study goes some way to revealing contemporary insights into what music ‘is’ and ‘does’ and, therefore, what it can contribute to education. I hope that the lists in the re-modelled rationale statement have a less hollow sonority and, being reflected in the learning model and the curriculum framework, that their meaning may ultimately influence the way in which students engage with music in schools.
Appendix 1

ARTS VICTORIA POLICY ROUNDTABLE
ARTS AND EDUCATION
15th JUNE 2001

OBJECTIVES
The meeting developed five key objectives in arts and education:

i) advocacy
ii) enhancement - rebuilding teaching base or expertise
iii) access - equity of access;
iv) value/integration - the arts as provider of general skills for employment / life;
v) innovation

ISSUES
Each of these objectives arose following a discussion of issues in the sector. These issues, grouped under objective, included the following.

Advocacy
• The arts need to be advocated as a vital educative tool particularly in the context of the knowledge society, knowledge economy.
• The arts do have a strong role in schools. Due to subject choices, at VCE students have a good chance of taking arts offerings. The arts are part of the CSF.
• The arts sector does not have a good knowledge of education structures, such as, the CSF, the VCE and VET. There is lack of knowledge of the education sector by the arts and vice versa.
• Also what can education do for the arts.? The issue is not solely to put arts into education but a two-way partnership between the arts industry and education.
• There is a need to bring research together on arts and education, disseminate it and make teachers, artists and policy staff informed. We have to educate the whole teaching profession and decision makers of the arts’ value.
• Perhaps we need to rethink what arts education is and reframe a new model of arts / education.
• Teaching the arts can be a process of "cracking it open" with other professionals and arts companies including relevant mentors and structured participation.
• The arts can play a major role in introducing innovation in other subjects.

Enhancement
• There has been a devastating effect on primary schools from the former
Government's policies. Specialist primary art teachers just do not exist and there are no student teachers going into schools. Primary specialist teachers are a priority within the next 5 years. It will get worse before it gets better as the older teachers retire.

- There is a need for increased funding for the arts in schools including for specialist teachers.
- Quality of teaching is another issue. Causes could include the lack of specialists and the crowded curriculum.
- There has been an impact of industry training boards: making young people "fit the box" through competencies and losing some of the value of contemplation, reading & evaluation. The industry is only one small end point and has been driving the curriculum. Vocational training has had a difficult relationship with the arts sector; particularly in the synergy or relationship between industry and development and creativity.
- Artists in schools programs can be seen as being grafted onto dead stock. A school that no longer has an arts teacher may see Artists in Schools as a quick fix. Artists residencies can be used as an excuse for sacking arts teachers.
- Other disciplines, such as English, have suffered in similar ways to the arts.
- There could be an "arts-integrated" curriculum. Arts can be a tool within other disciplines - in problem solving, team building and entrepreneurialship.
- Literacy integrated with arts literacies and arts can be a key learning tool.
- Arts professional development does not get the same emphasis as other subjects.
- We should use the sports model. Participation can begin with Vic.Kick at a very young age and the enthusiasm can continue for life.

Access

- With regard to arts experiences outside the school, statistics of arts company education programs show that most attendances are from the eastern suburbs of Melbourne. There are distinct differences in access and affordability by region. The current program does not allow for subsidising disadvantaged schools within Melbourne suburbs; VRAP9 applies only with regard to regional. There needs to be a disadvantaged school system which includes suburban Melbourne.

- Places like St Martins are important with out of school programs.

- Participation has been the basis of the best drama teaching and always has been. It has been solidly in the heart of the arts curriculum.
• Pre-school programs are also important: the younger you engage the more involvement results.

• The diversity of the community must be taken into account. Do our institutions reflect this in their collections?

• Small / medium arts organisations are also important providing cutting theatre for young people, opportunities for work for young graduates, work with the education sector and middle ground for emerging directors.

• Perhaps there needs to be a redefinition of what the arts are. Adolescents do not want to come to the arts but are living it every day through multimedia, Internet, etc.

• Possible means to increase access: redistribute funding on a socially equitable basis underwrite an arts passport for young people make attendance at arts events compulsory as it is for school students in Holland.

Value/integration

• A vision is needed of what the arts do or bring to the education sector. The key is to make it central. There is a need to articulate what it is that young people do and the role of the arts in learning and preach to the non-converted, ie, outside the arts/education sector.

• Graduate employment surveys and other measures of university outcomes all involve general skills of communication and creativity. The arts are doing this and delivering the generic skills being looked for.

• It is important not to re-invent the wheel. The research is available and it is an issue of finding and distributing, including to the reference group.

• There needs to be advocacy of arts as provider of general skills for employment / life; the research has been done but it has not been generally accepted.

• What needs to be explained is how the arts flow through to the knowledge society / economy and embed that in education.

• The value of the arts is well accepted and few disagree but that is as far as it has gone. There has been little effect. The arts are not valued in the same way in terms of time and resources. It is currently peripheral but must be central to all education.

• Excellence in the arts is an important aim. In the curriculum excellence and ricour must be accepted as a priority

Innovation
• Innovation is about the cutting edge, research and development and allowing people to take risks.

• Competency based education has tended to reduce innovation and flexibility. Teaching towards particular outcomes, with measures to tick against, can result in less flexibility and attention to student needs.

• Innovative work can create demand through interest in new things. There will be a positive impact on access. The product must to be excellent, innovative and diverse or young people will not want to go to it.

• Much of what is being offered to students by institutions and arts organisations is not "in your face" art that attracts young people. It is bland and in the doldrums.

OTHER ISSUES

Some other issues and comments were raised in the discussion.

• Is there anything new in the above discussion? Are we re-affirming where we are now? Are we being asked the wrong questions?

• Local Australian content on TV has an important educative impact.

• What about the role of new technology?

• Gender is an issue. The gender representation at this roundtable is an indication of the gender imbalance in arts education. More male role models are needed.

• Another important issue is cultural diversity, for example, particular issues with what Islamic students are allowed to study.

• Is the word "passion" missing from this discussion?

SOME OBJECTIVES FOR ARTS VICTORIA

The meeting was asked to list some objectives for Arts Victoria to address some of these issues.

Arts Victoria should

• take the role of advocacy of integration of the arts in education

• assist equality of access;

• seek the support from the Minister of arts as a priority;

• fund more cutting edge art;

Appendix 1
• establish criteria and fund projects which involve collaboration / integration across disciplines;

• create more opportunities for professional artists to pass on skills and learning including to schools;

• help break down barriers between major institutions and community organisations;

• lobby to franchise half-tix to booths in suburban areas;

• support training of youth artists including mentorships;

• broaden the artists in schools program to include groups;

• facilitate more activity through Local Government including touring;

• insist on an arts background for all those involved in education policy-making decisions;

• encourage multi-level access to the arts including arts going into the schools and schools to arts venues;

• lobby to have arts subjects scaled up in the ENTER scores like maths and science;

• lobby for an arts subject to be compulsory at year 12;

• convene a group to reform arts education / professional development / training for primary teachers.

ARTS AND EDUCATION REFERENCE GROUP The meeting was informed of the recent establishment by the Minister of an Arts and Education Reference Group and that Professor Andrea Hull, represented at this meeting by Louise Adler, was a member of that Group.

PARTICIPANTS Louise Adler Samantha Comie Pamela Creed Kate Donelan Lee Emery Bernadette Fitzgerald Sue Giles Rose Godde Robyn Jackson Robyn Kraus Hale Judy Matthews Robert McDonald Phil Melgaard Bev Ormerod Merren Ricketson Kate Ryan Tom Ryan Viv Sercombe Marion Strong Also present: Tim Orton, facilitator Maria Katsonis, Arts Victoria (for part) Fay Chomley, Arts Victoria Christopher McDermott, Arts Victoria

Appendix 1 197
### Appendix 2

#### Comparative Maps of Arts Curriculum Frameworks

What do Arts Curriculum Frameworks see as defining what the arts ‘are’?

<table>
<thead>
<tr>
<th>Framework</th>
<th>Aesthetic form</th>
<th>Representational</th>
<th>Symbolic</th>
<th>Languages/literacy</th>
<th>Unique way of seeing, thinking and knowing</th>
<th>Shared meaning systems</th>
<th>Form of communication</th>
<th>Form of expression</th>
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<tbody>
<tr>
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<td>No</td>
<td>Not emphasised</td>
<td>No</td>
<td>Yes</td>
<td>No</td>
<td>No</td>
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<td>Yes</td>
<td>Yes</td>
</tr>
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<td>No</td>
<td>Yes</td>
<td>No</td>
<td>No</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
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<td>No</td>
<td>No</td>
<td>No</td>
<td>No</td>
<td>No</td>
<td>No</td>
<td>Yes (ideas, feelings, beliefs)</td>
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</tr>
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<td>Framework</td>
<td>Vehicle for expression</td>
<td>Vehicle for communication</td>
<td>Provide joy</td>
<td>Communication/expression of ideas and feelings</td>
<td>Develop individual identity</td>
<td>Develop cultural identity</td>
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<td>Yes</td>
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<td></td>
</tr>
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<td>No</td>
<td>Implicit</td>
<td>Yes</td>
<td>Yes</td>
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<td></td>
</tr>
<tr>
<td>CSF II</td>
<td>No</td>
<td>Yes</td>
<td>Yes</td>
<td>Comm ideas, feelings</td>
<td>No</td>
<td>No</td>
<td></td>
<td></td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Framework</th>
<th>Construct, preserve, challenge ideas, traditions</th>
<th>Express and communicate values, beliefs</th>
<th>Develop aesthetic awareness and perception</th>
<th>Emotional development</th>
<th>Physical development</th>
<th>Intellectual development</th>
<th>Spiritual development</th>
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<td>Comm Beliefs</td>
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<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
</tr>
</tbody>
</table>
What are seen to be the reasons for the arts inclusion in the curriculum?

<table>
<thead>
<tr>
<th>Framework</th>
<th>Develop aesthetic understanding</th>
<th>Skills in symbolic representation/arts literacy</th>
<th>Cognitive/intellectual skills</th>
<th>Emotional development</th>
<th>Physical development</th>
<th>Unique experiences</th>
<th>Conceptual understanding</th>
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<td>No</td>
<td>Acknowledged but not emphasised</td>
<td>Yes</td>
<td>Acknowledged but not emphasised</td>
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<td>No</td>
</tr>
<tr>
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<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>CSF I</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>No</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>CSF II</td>
<td>Yes</td>
<td>No</td>
<td>Tacit</td>
<td>Tacit</td>
<td>Tacit</td>
<td>No</td>
<td>No</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Framework</th>
<th>Sensory/perceptual understanding</th>
<th>Knowledge of codes, conventions and cultural practice</th>
<th>Vocation skills</th>
<th>Imaginative development</th>
<th>Develop skills to express and communicate ideas in artistic forms</th>
<th>Contextual understanding</th>
</tr>
</thead>
<tbody>
<tr>
<td>P-10</td>
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<td>No</td>
<td>Implicit</td>
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<td>Yes</td>
</tr>
<tr>
<td>National</td>
<td>Yes</td>
<td>Yes</td>
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</tr>
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<td>No</td>
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<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>CSF II</td>
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<td>Yes</td>
<td>‘May require’</td>
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</table>

<table>
<thead>
<tr>
<th>Framework</th>
<th>Develop social skills</th>
<th>Performance/presentation skills</th>
<th>Enjoyment</th>
</tr>
</thead>
<tbody>
<tr>
<td>P-10</td>
<td>No</td>
<td>Implicit</td>
<td>Implicit</td>
</tr>
<tr>
<td>National</td>
<td>Yes</td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>CSF I</td>
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<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>CSF II</td>
<td>No</td>
<td>Yes</td>
<td>Yes</td>
</tr>
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</table>
### What are the arts education goals?

<table>
<thead>
<tr>
<th>Framework</th>
<th>Perceiving</th>
<th>Transforming</th>
<th>Expressing</th>
<th>Appreciating</th>
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<tbody>
<tr>
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<td>Yes</td>
<td>Yes</td>
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</table>

<table>
<thead>
<tr>
<th>Framework</th>
<th>Intellectual, expressive, potential</th>
<th>Imaginative potential</th>
<th>Skills, techniques and knowledge of processes</th>
<th>Create, perform, present</th>
<th>Critical and aesthetic skills</th>
<th>Knowledge of context</th>
<th>Enjoyment</th>
<th>Understand as symbolic language</th>
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<tbody>
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<td>Goals not specified separately</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td>No</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>No</td>
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<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
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</table>
What is the basis of the arts curriculum learning model?

<table>
<thead>
<tr>
<th>Framework</th>
<th>Perceiving</th>
<th>Transforming</th>
<th>Expressing</th>
<th>Appreciating</th>
</tr>
</thead>
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<td><strong>P-10</strong></td>
<td>- Sensing</td>
<td>- thinking</td>
<td>- Revealing:</td>
<td>- reflection</td>
</tr>
<tr>
<td></td>
<td>- Receiving</td>
<td>- feeling</td>
<td>- thoughts</td>
<td>- analysis</td>
</tr>
<tr>
<td></td>
<td>- experiencing</td>
<td>- imagining</td>
<td>- feelings</td>
<td>- valuing</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- intuition</td>
<td>- understandings</td>
<td>- understanding</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- problem-solving</td>
<td></td>
<td>of context</td>
</tr>
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<td><strong>National</strong></td>
<td>Creating, making, presenting</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Exploring and developing ideas</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Using skills, techniques and processes</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Presenting</td>
<td></td>
<td></td>
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</tr>
<tr>
<td><strong>CSF I</strong></td>
<td>Creating, making and presenting</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Exploring and developing ideas</td>
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<td>- Using skills, techniques and processes</td>
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<tr>
<td></td>
<td>- Presenting</td>
<td></td>
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</tr>
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<td>Responding to the Arts</td>
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<td></td>
<td>- Arts Ideas</td>
<td></td>
<td>- Arts criticism and aesthetics</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Skills, techniques and processes</td>
<td></td>
<td>- Arts Contexts</td>
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</table>
## Appendix 3

### Comparative Maps of the Music Statements of Arts Curriculum Frameworks

What are seen to be defining features of music?

<table>
<thead>
<tr>
<th>Framework</th>
<th>Aesthetic Form</th>
<th>Representational</th>
<th>Symbolic</th>
<th>Languages/Literacy</th>
<th>Unique way of seeing, thinking and knowing</th>
<th>Shared meaning systems</th>
<th>Form of communication</th>
<th>Form of expression</th>
<th>Abstract form</th>
<th>Aural art form</th>
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</thead>
<tbody>
<tr>
<td>P-10</td>
<td>Implicit</td>
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<td>No</td>
<td>No</td>
<td>Yes</td>
<td>No</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
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<tr>
<td>National</td>
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What is seen as defining what music 'does'?

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<th>Share music experiences</th>
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<th>Understanding of musical style (context)</th>
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<th>Cater for individual needs and learning styles</th>
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### Appendix 4

**Comparative Maps of the Music and Arts Statements of Arts Curriculum Frameworks**

**P-10 Framework**

What are seen to be the defining features of the arts and music?

<table>
<thead>
<tr>
<th>Framework</th>
<th>Aesthetic form</th>
<th>Representational</th>
<th>Symbolic</th>
<th>Languages/literacy</th>
<th>Unique way of seeing, thinking and knowing</th>
<th>Shared meaning systems</th>
<th>Form of communication</th>
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What is seen as defining what the arts and music ‘do’?

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<th>Vehicle for expression</th>
<th>Vehicle for communication</th>
<th>Provide joy</th>
<th>Expression and communication of ideas and feelings</th>
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<th>Framework</th>
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### National Document

**What are seen to be the defining features of the arts/music statements?**

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What are arts/music education goals?

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What is the basis of the arts/music curriculum model?

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### CSF I

What are seen to be the defining features of what the arts and music are?

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<th>Cognitive/intellectual skills</th>
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<th>Improvis</th>
<th>Perform</th>
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<th>Critical and aesthetic skills</th>
<th>Knowledge of context</th>
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### What is the basis of the arts/music curriculum model?

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### CSF II

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What is seen as defining what the arts and music do?

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<th>Vehicle for communication</th>
<th>Provide joy</th>
<th>Express and communicate ideas and feelings</th>
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What are seen as the reasons for the arts and music’s inclusion in the curriculum?

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<th>Enjoyment</th>
<th>Compose Improvise Perform</th>
<th>Listen and respond</th>
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</table>
Appendix 6

Example Arts Curriculum Framework

with Music Strand
Appendix 6

Example Arts Curriculum Framework with Music Strand

The Arts

Nature and Purpose
The arts are a way in which we develop unique knowledge of our individual, social and cultural identity. They are practiced in every society. Through the arts we express and communicate our ideas, feelings and understandings. What is unique about the arts is the way in which we develop knowledge. Through the arts we create our own works, and interpret and respond to the works of others in visual, aural, kinaesthetic, verbal and dramatic media. Through these processes we explore and reveal our individual and collective perceptions in aesthetic form. It is these unique perceptions which are valued in the arts.

Aesthetic Activity
The nature of ‘aesthetics’ has been debated for thousands of years. However it is often regarded as a unique way in which we perceive the world. Aesthetics is sometimes described as perceptual process where the senses and feelings are heightened. Through perceptive process we seek recognition, a sense of clarity, order, pattern, shape and form in order to develop understanding. Although the emphasis in aesthetic experience may be on sensory or ‘feelingful’ perception, all aspects of perception are used when we engage in arts experiences, that is, the sensory, the emotional, the cognitive and the physical. Perception in the arts, therefore is ‘inter-active’. We can call this exploration, the challenging of ideas and traditions and the way we seek solutions to problems through arts mediums, ‘aesthetic activity’. We express and communicate our individual and collective perceptions of ourselves and the world through aesthetic forms. For many people, engagement in aesthetic activity provides joyous experiences.

Within cultures, ‘aesthetic activity’ can be manifested in ritual and in the perceived value of aesthetic forms and traditions that embody significant meaning for individuals and collectives. For some individuals and cultures, this meaning has a spiritual dimension. ‘All our Futures’ (NACCCE, 1999) describes the creative arts process in this way:

The creative process of the arts involves developing forms of expression which embody the artist’s perceptions. This is not a matter of identifying an idea and then finding a form in which to express it. It is through shaping our individual work that the ideas and feelings are given form. Often it is only through developing the dance, image or music that the perception itself is clarified. The meaning is uniquely available in the form in which it is expressed; and it is in these forms that we express our most human perceptions and feelings. The creative processes of the arts centre on the shaping and refining of a work in which its aesthetic qualities are central to its meaning. The look, the sound and feel of work in the arts is inseparable not only from what it means, but from how it means.
Learning in the arts

Schools are seen by some as microcosms of society. Learning in the arts in schools therefore, needs to reflect and draw upon the ways in which the arts are used by individuals, societies and cultures to meet individual and collective student needs. Because of the 'inter-active' nature of aesthetic activity, the arts in schools should provide students with opportunities to engage in the full range of arts processes through a range of arts mediums. Students require access to, and comprehensive in depth engagement in, arts experiences, to ensure that arts education is meaningful.

Arts Strands

Six arts disciplines or strands are identified in the Arts Curriculum Framework. They are:

- Art
- Dance
- Drama
- Media
- Music
- Visual Communication

Each arts strand has its own knowledge, conventions, skills and expressive form, but all are forms of aesthetic activity. The music strand is more fully described below.

Music

Nature

Music is the sculpture or composition of the parameters of sound (pitch, duration, loudness and harmonic spectrum) into an aesthetic form. Humans are involved in a range of musical processes. People create their own music, interpret existing music and listen and respond to music. People develop a greater understanding of music and the people who make and interpret it through knowledge of its context. Through engagement with music, people also develop a greater sense of their own identity and their place in the world. Music is an aesthetic activity through which people express and communicate their ideas, feelings, values and beliefs and solve the problems they encounter as perceptive, conscious beings. Music is also a way in which people connect with each other.
Music is often manifested in an abstract form. The meaning people derive from music tends to be more emotive than referential. Meaning can be derived from the form and the content of the music, that is, the way in which the sounds are sculpted. However meaning can also come from associations people have with or because of the music. In addition, where in some other forms of expression and communication meaning is developed through time in a narrative form, music is composed in time and space, both vertically and horizontally. People, therefore, often share sound through musical experiences. The emotional well-being of people can, individually and collectively, be positively effected by the musical experiences they choose. The skills used both to compose music and interpret it as performers and listeners are an indispensable component of what and how music expresses, conveys and means.

**Purpose**
What people derive from musical experiences therefore is:
- The development of a sense of emotional equilibrium or wellbeing
- Control of the sound environment
- The ability to engage all aspects of perceptive process in an holistic manner
- The ability to express, communicate, connect and share through sound
- The development of skills and techniques required to imagine, create, interpret and analyse in an abstract medium
- The development of fine and gross motor coordination and skills
- A sense of personal, social and cultural identity
- An understanding of a life context.

**Learning in Music**
In order to reflect the defining features and purposes of music it is important that the individual musical needs of students are catered for in order that they are empowered in their music learning and making. By composing music, students are able to express their developing ideas and feelings, construct and challenge existing conventions and solve problems. Through composing, students learn to imagine and create in an abstract form. They develop a personal identity, and a sense of place in the world. Through interpreting, listening and responding to the music of others, students develop physical, emotional and analytical skills and techniques, an understanding of individual composers, historical and contemporary styles of music, the expressive and structural qualities of music and the contextual purposes for which it has been created. By performing music with others, students share and connect through sound. They are able to express and communicate their ideas and feelings to others. Music engages students in all aspects of aesthetic activity. Engagement in a balance of music processes contributes to students' holistic wellbeing.
**Arts Goals**

Through arts programs, therefore, students:

- Use perceptive process to imagine, experiment, explore, develop and transform ideas and feelings into aesthetic forms
- Develop skills, techniques and a knowledge of processes as the basis for personal and collective arts expression and communication
- Create, interpret, refine and present arts works
- Develop skills in working individually and collaboratively through arts processes
- Develop aesthetic knowledge and understanding, and an ability to communicate this knowledge
- Develop an understanding of the individual, social and cultural contexts of arts works
- Develop an understanding of the purposes and functions of arts works.

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**Learning Model**

In order to meet the arts goals, students engage in arts processes which form the basis for the arts learning model. Aesthetic activity is interactive. The arts processes, called **substrands**, which define aesthetic activity in this arts framework, are also interactive. There are five substrands. They are:

- Exploring and developing arts ideas
- Using skills, techniques and processes
- Presenting arts works
- Developing aesthetic knowledge
- Developing contextual understanding.
**Arts characteristics**

Each substrand can be further defined in terms of particular arts characteristics. These are:

*Exploring and Developing Arts Ideas*
- Develop ideas from a stimulus.
- Use perception, imagination and experimentation to explore ideas and feelings in developing aesthetic concepts.
- Apply arts elements, skills, techniques and processes to transform concepts into an expressive, communicative aesthetic form.

*Using Skills, Techniques and Processes*
- Develop knowledge and application of arts materials, elements and principals.
- Develop knowledge and application of arts skills, techniques and processes.
- Develop ability to record (the processes of) own and interpret (the processes of) others’ arts works.
- Analyse and refine own and interpretations of others’ arts works.
- Develop collaborative skills.

*Presenting Arts Works*
- Develop skills and techniques to present works.
- Develop skills to express and communicate works to a variety of audiences.
- Develop skills in preparing presentation spaces.

*Developing Aesthetic Knowledge*
- Analyse and respond to the use of elements, skills and techniques in arts works.
- Analyse and respond to the expressive, purposeful and aesthetic qualities of arts works.
- Develop and express personal, informed judgements of arts works.
- Use appropriate terminology in discussing and responding to own and others’ arts works.

*Developing Contextual Understanding*
- Develop an understanding of the social, cultural and historical contexts of arts works.
- Develop an understanding of the various purposes, functions and audiences of arts works.
- Evaluate own works within a social, cultural and historical context.
Curriculum Focus Statements
Curriculum focus statements are provided at each of seven levels for each strand. The curriculum focus statements describe conceptual knowledge to be developed across these levels. The focus of curriculum for one strand may be combined with that from another within the one task.

Learning outcomes
The generic arts learning outcomes relate to the curriculum focus statements for each strand at each level. They identify markers of achievement along a continuum of developmental learning. The concepts addressed in the curriculum focus statements can be developed into different kinds of tasks to best meet the needs of students in diverse learning environments. The ways in which outcomes are achieved by students will therefore differ. The conceptual arts knowledge students develop in order to achieve the outcomes will be similar.

Indicators
Indicators are developed from the arts characteristics. Although the arts characteristics are common arts processes, the indicators developed from these characteristics are specific to each strand. They are, therefore, strand specific indicators or markers of achievement related to each arts process. Like the outcome statements the indicators draw from the curriculum focus statements and are developed sequentially across seven levels. Not all arts characteristics are addressed from level one. For example, an ability to evaluate one’s own work within a social and cultural context is not addressed until level 3.

Examples
The examples provide guidance to teachers in developing curriculum content from the conceptual information provided in the curriculum focus statements. Examples are strand specific and are provided for each strand at every level.

Levels
The seven levels represent a continuum of learning from Prep through to the post-compulsory years each level representing approximately two years of learning, except for level one, which represents approximately one year of learning. Students have different styles of learning. Some students may be working towards one level of achievement for one learning outcome and another level within a different strand. The curriculum framework represents a continuum of learning, but is not designed to specify when markers along this continuum should be achieved.
## Summary of Learning Outcomes: Music

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<th>Using skills, techniques and processes</th>
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<td>Use the basic elements of sound and explore them in making music.</td>
<td>Share music making with others.</td>
<td>Respond to music in a personal way.</td>
<td>Show an awareness of music in everyday life.</td>
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<td>2</td>
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<td>Present musical works for a familiar audience.</td>
<td>Respond to music, giving reasons for preferences.</td>
<td>Discuss the ways music is made and used for a range of purposes.</td>
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<td>3</td>
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<td>Explore and use several aspects of sound and use specific skills, techniques and processes in creating and making music.</td>
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<td>Respond to key features of musical works.</td>
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<td>4</td>
<td>Experiment with ideas and explore feelings to find satisfactory solutions to music tasks.</td>
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<td>Draw upon a range of skills to present musical works to a variety of audiences.</td>
<td>Talk and write informally about personal observations of musical works.</td>
<td>Identify distinguishing features of musical works that locate them in a particular time, place or culture.</td>
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<td>5</td>
<td>Use starting points such as observation, experiences and research to express ideas and feelings through sound.</td>
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<td>Prepare, select and modify presentations for particular occasions, taking into account factors such as purpose, space, materials and equipment.</td>
<td>Use appropriate language to describe the ways sounds and silence are organised to express ideas and feelings.</td>
<td>Show an understanding of the ways music is made in particular cultural and historical contexts.</td>
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<td>6</td>
<td>Begin to develop own musical identity in creating and making music works which explore complex issues, ideas and feelings.</td>
<td>Use skills, techniques, processes and music elements to structure musical works appropriate to the chosen style and form.</td>
<td>Rehearse, present and promote musical works in ways appropriate for particular audiences.</td>
<td>Identify, analyse and interpret musical works and discuss responses to them.</td>
<td>Show an understanding of the music of different social and cultural groups, demonstrating a sense of histories and traditions.</td>
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<tr>
<td>7</td>
<td>Reflect an awareness of aesthetic considerations in creating and making music.</td>
<td>Structure musical works using selected elements, styles and forms, and demonstrate ability to control the medium using a range of skills, techniques and processes.</td>
<td>Rehearse, present and promote musical works, using available technical equipment to evoke specific audience responses.</td>
<td>Use processes of critical analysis to support personal judgements of musical works.</td>
<td>Display cultural and historical knowledge by comparing and contrasting characteristics such as themes, purposes and content in music.</td>
</tr>
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Music
Level 1
Exploring and developing music ideas

Curriculum focus

Students use play and imagination to explore their personal understandings through music activities. They develop ideas drawn from familiar situations and experiences. They become familiar with the basic music elements and processes. They use their voices, instruments and objects in developing concepts about sound. They use narrative and concrete stimuli such as picture books, computer games, images and songs as a source for their ideas. Students create music works in response to set tasks.

These concepts can be explored through tasks in which, for example, the student:

- uses the sound of an instrument to represent a movement (such as walking, skipping, crawling or stretching), or a feeling (such as happy or sad)*
- uses voice to imitate sounds, for example, of animals, the wind, a police siren
- creates sound effects to complement a short narrative they have created or a story, rhyme, picture or song
- experiments with sounds of different instruments and objects to create an accompaniment for the re-enactment of an event in their lives.

*Words in italics throughout are taken from The Arts CSF (Board of Studies, 1995, pp. 86-105).
Sentences in parenthesis have been used in The Arts CSF II (Board of Studies, 2000).

Learning outcome and indicators

At level 1, students will develop the ability to:

Draw upon play and imagination in creating and making music.

This will be evident when the student is able to:
- Combine sounds to emulate a stimulus.
- Use play and imagination to explore personal understandings through music.
- Begin to make appropriate choices of aspects of some music elements in developing ideas.
Using skills, techniques and processes

Students explore techniques for producing sound with their voices, instruments and objects to create sound patterns, motifs or soundscapes which illustrate a theme or character, or express ideas or feelings. They explore sound patterns in words and movements. Students match pitch when singing with their natural voice. They learn to listen for, make and talk about differences in the basic elements of sound, such as pitch (high/low), duration (short/long) dynamics (loud/soft) and tempo (fast/slow). They use a limited range of symbols to represent these. They identify and work with instruments of different timbre. They keep the beat by moving, clapping or responding to recorded music, for example. They listen for simple structures in music, such as repeated pattern.

These concepts can be explored through tasks in which, for example, the student:
- imitates sounds in a call-and-response format
- sings songs using their natural voice, for example, by singing responses to questions or greetings
- uses clapping and/or foot stamping to create the effect of a crescendo to express a feeling such as anger
- uses different pitch and duration of sound to create short sound sequences, for example ‘musical opposites’
- draws shapes or lines to represent their understanding of the basic elements of sound.

Presenting music works

Students share their music ideas with other class members and as part of a class presentation. They perform on instruments, with voice and movement. They recall and perform melodic and rhythmic patterns and a repertoire of songs.

These concepts can be explored through tasks in which, for example, the student:
- joins other class members in singing and chanting rhymes
- plays his or her sound sequence for a class
- participates in echo games, imitating short patterns played by the teacher and other students
- joins in creative movement activities in response to favoured music.

At level 1, students will develop the ability to:

Use the basic elements of sound and explore them in making music.

This will be evident when the student is able to:
- Identify and use basic aspects of sounds of different pitch, duration, dynamics and tempo in creating and interpreting music.
- Experiment with instrumental and vocal techniques in creating and interpreting music.
- Interpret and create a limited range of symbols representing sounds.

Share music making with others.

This will be evident when the student is able to:
- With guidance, recall and perform short vocal and instrumental works.
- Communicate ideas in performing short works as a class member.
Developing aesthetic understanding

Students listen for sounds of different pitch, duration, dynamics and tempo. They listen for and talk about obvious changes in sound such as high/low, loud/soft, long/short, fast/slow. They develop an awareness of rhythm patterns in words and listen for simple structures in music, such as repeated pattern. Students respond to their own and others’ music ideas. They talk about their music experiences and observations. They show their understanding of music by responding in another art form.

These concepts can be explored through tasks in which, for example, the student:

- *talks about obvious changes in sound in a piece of music*
- *recognises a repeated pattern in a short musical work, for example using colours, shapes or movements to indicate the repeated pattern*
- *creates a movement sequence or pictures to represent their feelings about a short piece*
- *sings songs that express feelings, for example, a lullaby or a nonsense song*
- *talks about the songs and musical activities enjoyed.*

At level 1, students will develop the ability to:
*Respond to music in a personal way.*

This will be evident when the student is able to:
- Begin to recognise sounds of different pitch, duration, dynamics and tempo in responding to music.
- Talk about observations of music.
- Use basic music terminology with some assistance.

Developing Contextual Understanding

Students participate in, and observe music activities as part of a family, a school and a local community. They become aware of the uses of music in different cultural and community groups. They begin to understand how, why and where people participate in music activities. They identify the sources of music in their own lives.

These concepts can be explored through tasks in which, for example, the student:

- *identifies sources of music in his or her daily life (CDs, children’s television themes, concerts)*
- *performs folk dances and children’s singing games*
- *recognises songs associated with occasions such as birthdays.*

At level 1, students will develop the ability to:
*Show an awareness of music in everyday life.*

This will be evident when the student is able to:
- Identify different sources of music in everyday life.
- Begin to develop an awareness of the different uses of music.
Level 2

Exploring and developing music ideas

Curriculum focus

Students use their broadening knowledge of the world, and others' imaginative interpretations of it as starting points for the development of music works. They experiment and work with ideas drawn from their personal experiences, understandings and imagination. They draw on their emerging knowledge of arts skills, techniques and processes in the creation of arts works. **Students explore sound patterns and create their own rhythmic and melodic patterns in response to stimuli such as songs, movement, poems, stories and art works.** They work with the expressive qualities of sound such as dynamics (louder/softer), pitch (higher/lower), duration (longer/shorter) and tone colour (the unique sound of an instrument).

These concepts can be explored through tasks in which, for example, the student:
- **experiments with vocal sounds to create different moods, for example sunrise on a spooky swamp,** or recites rhymes and chants, changing the mood and meaning
- **uses the sound of an instrument to represent an imaginary character or place, for example, a bunyip, or the beach**
- **creates a piece of music in response to different stimuli such as a dance, a story, poem, picture or feeling**
- **sings a song with the voice of an imagined character.**

Learning outcome and indicators

At level 2, students will develop the ability to:

*Use experience and imagination in creating and making music.*

This will be evident when the student is able to:
- Use sounds to illustrate a narrative based on stimulus or theme.
- Use imagination to experiment with ideas and feelings in composing music.
- Demonstrate considered use of most elements in sculpting sounds to make music.
Using skills, techniques and processes

Students develop techniques to create and make music using their voices, a range of instruments and objects. They learn about sound and its expressive qualities. They recognise and use gradual changes in sound such as getting louder/softer, slower/faster and higher/lower in all music processes. They distinguish between rhythm, beat and accented beats. They begin to develop a sense of metre. They learn to use and interpret a limited range of graphic and/or conventional symbols to represent sound. They sculpt sound to create a desired expression. Students develop skills to listen to, recognise and reproduce sounds presented aurally. They work alone, in pairs or in small groups in developing ideas for their own compositions and interpreting and presenting the works of others.

These concepts can be explored through tasks in which, for example, the student:
- selects and organises sounds to create a piece of music based on an idea (such as ‘growing’), or a feeling (such as ‘spooky’)
- uses the effects of gradual change in dynamics and tempo for example, making sounds that gradually become louder then softer to represent an aeroplane taking off
- sings songs, using a natural voice to capture the intended expression of the song
- makes up symbols to represent basic elements of sounds and uses them to write down the created work.

Presenting music works

Students perform with others using instruments, voice and body percussion such as clapping and foot stamping. They improvise simple rhythm accompaniments to known songs or recorded music. They sing a range of songs including rounds. They recall and expressively perform short vocal and instrumental works. They become aware of the organisation required to prepare presentations and presentation spaces. They experience and share their music making with through performance.

These concepts can be explored through tasks in which, for example, the student:
- plays his or her sound sequence for a class
- participates in echo games, imitating short patterns played by the teacher and other students
- joins in creative movement activities such as folk-dancing
- collaborates with parents to find appropriate costumes to present a series of songs about magic.

At level 2 students will develop the ability to:

Make choices about sounds and organise them in expressive ways.

This will be evident when the student is able to:
- Identify and use a variety of sounds with gradual changes in pitch, duration, dynamics and tempo in creating and making music.
- Demonstrate emerging technique on instruments in expressively creating and making music.
- Interpret and create simple conventional and graphic notation representing sounds of different pitch, duration, loudness and tone colour.
- Rehearse own and others’ music to develop some accuracy.
- Provide guided input into group work.
Developing aesthetic understanding

Students respond to music by playing instruments, singing, moving, listening or drawing. Through their responses they develop concepts about the expressive qualities of sound and musical structures. *They make and describe sounds of different pitch, duration, loudness and tone colour. They identify various characteristics of music such as heavy/light, smooth/jagged. Students identify and use simple structures in music such as repeated patterns and sections. They express their preferences for particular songs and instrumental works they have heard or performed.*

These concepts can be explored through tasks in which, for example, the student:
- talks about obvious sound characteristics and identifies an instrument or piece of music by sound alone
- listens to a musical piece and responds to its prominent musical features such as pitch, dynamics, rhythm, tempo and tone colour
- describes in own words how sounds were used to create the images, mood or feelings in a piece of program (descriptive) music
- talks about personal reactions or feelings about musical works and gives reasons for preferences.

Developing Contextual Understanding

Students talk about the sources of music in their own lives. They participate in and discuss a variety of music activities from various cultural groups in the community. They become familiar with some of the purposes of the music and the different places where they are made and presented. They gain insight into the various ways music is made now and has been produced in the past to fulfil particular purposes and needs.

These concepts can be explored through tasks in which, for example, the student:
- describes the sounds heard in familiar situations such as home, or a playground
- describes rhythmic features of music used for a folk dance he or she has performed
- talks about the purpose of a work listened to or performed (such as a march or lullaby) and how its purpose effects the performer’s choices in areas such as dynamics and tempo
- talks about the ways music is used in activities such as football matches, school assemblies and circuses.

At level 2, students will develop the ability to:
- Respond to music, giving reasons for preferences.

This will be evident when the student is able to:
- Identify and respond to the use of gradual changes and characteristics of sound.
- Identify expressive qualities in music
- Talk about personal preferences for music works.
- Use basic music terminology (eg. rhythm, melody, beat).

At level 2, students will develop the ability to:
- Discuss the ways music is made and used for a range of purposes.

This will be evident when the student is able to:
- Identify contrasting characteristics in music from different contexts.
- Develop an awareness of and describes the ways in which music is made and used for a range of purposes.
Level 3
Exploring and developing music ideas

Curriculum focus

Students investigate a range of perspectives of the world and use them as starting points for their own music works. In their compositions they explore ideas, understandings and feelings of relevance to them. They use imagination and personal views in planning and sculpting sounds. They participate in activities using aural skills, their voices, instruments and objects to develop their knowledge of sound and its expressive qualities. They explore and describe different ways of making and changing sounds to communicate ideas and feelings.

These concepts can be explored through tasks in which, for example, the student:
- uses instruments, objects and vocal sounds to create a musically simulated storm, zoo or park
- creates a sound sequence that explores differences in dynamics to be performed on one instrument or object and shows others how to produce the dynamics to perform the work
- improvises to capture mood or character in response to stimuli such as a newspaper photograph, or memory from an excursion, or to express a feeling such as calmness, excitement or joy
- selects and combines sounds to create a short musical piece with a descriptive title such as Lost in Space.

Learning outcome and indicators

At level 3, students will develop the ability to:
Explore ideas and feelings through creating and making music.

This will be evident when the student is able to:
- Use ideas and feelings derived from a stimulus to create musical expressions.
- Use imagination and a range of perspectives in planning and making music.
- Select, organise and combine elements to express musical ideas.
Using skills, techniques and processes

'Students explore and describe different ways of making and changing sounds to communicate ideas and feelings'. They select and structure different sounds, using the elements of tone colour, melody, rhythm, expression and form to create their own compositions in response to a range of stimuli. They learn to use a range of appropriate techniques for producing sounds with their voice, acoustic and electronic instruments to realise their ideas and feelings and express the works of others. Students use and interpret basic graphic and some common conventional symbols representing sounds of different pitch, duration, loudness and tone colour. They learn to recognise, imitate and create rhythmic and melodic patterns and to play known phrases by ear. They use simple harmonic devices such as drones and triads in their composing and as accompaniments to songs and multi-instrumental arrangements. They respond to a range of tasks using their knowledge of music elements, skills and processes. Students contribute cooperatively to group tasks.

These concepts can be explored through tasks in which, for example, the student:

- explores the dynamic or tonal range of an instrument by trying different playing techniques, and shares findings with others
- experiments with rhythmic patterns in a song to create an accompaniment for known songs and instrumental works
- demonstrates the ability to produce specific sounds made with the voice and on a number of instruments, which may include electronic instruments
- learns to play a simple tune by ear
- uses and interprets basic symbols representing characteristics of sound such as melodic shape and tone colour
- uses a drone to accompany a created melody using a pentatonic scale.

At level 3, students will develop the ability to:

* Explore and use several aspects of sound and use specific skills, techniques and processes in creating and making music.

This will be evident when the student is able to:

- Interpret short vocal or instrumental pieces developing accuracy in pitch, rhythm, dynamics and phrasing.
- Use appropriate techniques on specifically chosen instruments to realise ideas and feelings.
- Create and interpret conventional and graphic notation representing sounds of different pitch, duration, loudness and tone colour.
- Identify key features of own and others' works which need rehearsal and refinement.
- Demonstrate cooperative input to group music tasks.
Presenting music works

Students rehearse and perform songs either solo or as part of a group, using a natural voice and with a degree of accuracy in pitch, rhythm, dynamics (volume) and breathing at appropriate places, such as at the end of a sentence (a musical phrase). *They perform music composed for a particular purpose and gain some skills in controlling the performance to express and reflect the purpose of the music.* Students participating in an instrumental or vocal program develop greater technical control. They prepare and present music works for a particular purpose and/or audience.

These concepts can be explored through tasks in which, for example, the student:
- works as a member of a small class ensemble to prepare, rehearse and present a performance of short marimba pieces
- *sings a song and talks about the meaning of the words and how this can be reflected in the way the song is performed and presented*
- assists in the preparation of an Australia Day concert of songs and multi-instrumental pieces.

At level 3, students will develop the ability to:
*Prepare and present music works for a particular audience or purpose.*

This will be evident when the student is able to:
- Demonstrate appropriate instrumental/vocal technique, accuracy and balance as part of a group performance.
- Expressively communicate ideas, feelings and purpose in performance.
- Contribute to the planning for the presentation of musical works for a particular purpose.
Developing aesthetic understanding

Students develop an awareness of patterns in music and identify simple structures, such as repeated and contrasting sections and song form. They identify and describe differences in contrasting pieces of music, such as melodic shape, use of instruments, dynamics, tempo, rhythm and metre (for example 2/4 or 3/4) and harmonic texture (presence of chords in an accompaniment). Students develop concepts about the expressive qualities of sound and musical structures and use music terms when talking about musical characteristics in their responses. They identify the key features in music that contribute to fulfilling its purpose. Students express their preferences for particular works they have created, heard or performed. They explain their responses to the expression of ideas and feelings in music works.

These concepts can be explored through tasks in which, for example, the student:
- compares and describes the rhythm and tempo in a dance piece and a march and how the differences contribute to fulfilling the music’s purpose
- uses drawings to represent the musical features of two known works and talks about the differences and similarities
- describes the key features of a song from an animated film and gives reasons for its perceived effectiveness.

Developing Contextual Understanding

Students participate in and contribute to community music activities which serve a specific function. They identify characteristics of music works which locate them in a particular culture, time and place. They investigate and talk about the specific functions of music works in different cultures and the relationship of these functions to peoples’ everyday lives, for example songs and dances which pass on cultural traditions from one generation to the next. Students explore and discuss the ways in which music contributes to their own experiences and understanding of the world and the impact of musical ideas from different contexts on their own work.

These concepts can be explored through tasks in which, for example, the student:
- talks about the key features of music performed as part of Chinese New Year celebrations
- identifies the origins of percussion instruments such as the rainstick and cabasa and their contribution to own compositions and performances of others’ works
- talks about the use of familiar songs in advertisements.

At level 3, students will develop the ability to:

Respond to key features of musical works.

This will be evident when the student is able to:
- Identify key features of the works
- Identify purpose of the chosen pieces of music and describe expressive qualities.
- Explain responses to the expression of ideas and feelings in music works.
- Describe key features of works using appropriate terminology.

At level 3, students will develop the ability to:

Discuss music from several cultures.

This will be evident when the student is able to:
- Identify cultural characteristics in key features of music.
- Identify particular purposes for which music is made and used in the community.
- Identify ways in which music ideas from different contexts contribute to own works.
Level 4
Exploring and developing music ideas

Curriculum focus

Students build on their music experience as they explore, use, describe and classify sounds made by a variety of sources. They experiment with sounds to discover methods of producing, changing and combining them. They explore their feelings, attitudes and understandings of a range of issues by manipulating the expressive qualities of sound to find creative solutions to music tasks. They draw on their knowledge of music from diverse sources in imaginatively developing their own ideas. They recreate the works of others, and improvise and compose musical statements in response to their experiences of different times, places and contexts gained through research, stories, dance and other stimuli. Students document the processes involved in developing their music ideas in aural, video or written format.

These concepts can be explored through tasks in which, for example, the student:

- expresses attitudes towards an environmental issue by creating a vocal or instrumental piece which, for example, explores the threat to frogs in a rainforest
- creates a sound collage that explores the dynamics or tonal colours of metal sound sources
- creates short instrumental or vocal works for a purpose, for example, to create a mood, a fanfare, a jingle, a round, or to complement a poem, painting or cartoon
- chooses appropriate tone colours, and simple chord and rhythm patterns to arrange an Australian folk song to accompany a play about Australian drovers
- listens to works, from a range of styles, which express sadness and considers the devices used to create this mood in developing their own musical ideas.

Learning outcome and indicators

At level 4, students will develop the ability to:
Experiment with ideas and explore feelings to find satisfactory solutions to music tasks.

This will be evident when the student is able to:

- Use diverse music as a stimulus to develop ideas which musically convey intended meaning.
- Use imagination and experience to explore, select, plan and create music works.
- Select, organise and combine elements to express musical ideas.
Using skills, techniques and processes

Students use and further develop specific techniques to perform a wide-ranging repertoire of unison and part songs of relevance to their cultural environment and interests. They extend their vocal melodic range and sing with appropriate breath control, phrasing and expression. They create musical statements using a process of selecting, matching, combining, and structuring sounds. They apply their knowledge of known and created scales (e.g. pentatonic, major,) rhythm patterns, metres (e.g. 4/4, 3/4), tone colours including electronic sounds, expression (e.g. gradations and sudden changes in tempo and dynamics) and forms (e.g. AB, ABA). They add simple melodic, rhythmic and harmonic (chord) pattern accompaniments to known songs or instrumental works. They use symbols to represent their own compositions. They read and interpret conventional notation depicting sounds of different pitch, duration, metre and dynamics. They interpret simple songs and multi-instrumental scores. Students apply specific skills and knowledge to increase their ability to manipulate sounds when making music. They refine their work by adapting its expressive and technical qualities. They work independently as well as contributing knowledgeably to group compositions, arrangements and performances. Students imitate rhythmic and melodic patterns and phrases (musical sentence) using the voice, instruments, objects or body percussion.

These concepts can be explored through tasks in which, for example, the student:
- experiments with and arranges synthesized or sampled sounds to create a soundscape on a theme such as heat or the city
- sings a three part round about 'the desert', associated with the theme of the Australian environment being studied in the classroom
- improvises answering phrases, using a given set of pitched sounds
- uses computer program or graphic symbols to record own musical composition
- uses an arabic scale as the basis for the structure for their own melody.

At level 4, students will develop the ability to:
Select, combine and manipulate sound using a range of skills, techniques and processes.

This will be evident when the student is able to:
- Interpret songs, multi-instrumental pieces and soundscapes developing accuracy and expressiveness in the interpretation of all elements.
- Musically express ideas and feelings within a group using appropriate instrumental technique.
- Use appropriate notation to develop simple scores and interpret all elements of graphic and conventional scores.
- Rehearse and adapts expressive and technical qualities of works.
- Demonstrate knowledgeable input and negotiation of ideas with other group members.
Presenting music works

Students use acquired techniques to perform complete works as a member of an instrumental/vocal group or as a soloist demonstrating control in performance. They develop an understanding of the works' specific purposes, and their roles as performers and convey this understanding in their performances. They perform short unison and multi-instrumental works from memory using voice and/or instruments. Students participating in an instrumental or vocal program develop a higher level of performance. Students organise presentation spaces to reflect the purpose of the performance. They consider the needs of the audience in arranging the presentation space.

These concepts can be explored through tasks in which, for example, the student:

- interprets music symbols to perform works in different styles, either as soloist or as part of a group
- works as a member of a small class ensemble to prepare and present performances of their works and those of others to different types of audiences, such as the class, other grades, teachers, parents
- arranges the performance group to ensure all audience members can view the entire group
- studies the life cycle of the butterfly in order to better convey the meaning of a piece about the different stages of its development.

At level 4, students will develop the ability to:

Draw upon a range of skills to present musical works for a variety of audiences and purposes.

This will be evident when the student is able to:

- Demonstrate control in the use of specific instrumental/vocal techniques appropriate to chosen works in solo and group performance.
- Express and communicate understanding of the meaning of works in performance.
- Contribute to musical statements by organising the presentation space.
Developing aesthetic understanding

Students listen to music identifying and discussing specified musical characteristics. They describe and distinguish between sounds of different pitch, duration, tone colour, dynamics and texture (combination of sounds) using appropriate terminology. They identify and describe, in simple terms, structural features in music such as same and different patterns, phrases and sections and prominent musical characteristics of a composition. They record and discuss the effectiveness of their own compositions and musical works composed for a particular purpose. They evaluate their performances of vocal and instrumental works, including their own composed works. They talk about their musical experiences and preferences for particular works or types of works they have heard, performed or created giving reasons for their preferences. They develop a greater understanding of what is being expressed in music works and the purpose for which they have been composed or used.

These concepts can be explored through tasks in which, for example, the student:

- listens to, recognises and describes the obvious musical features of a work, such as rhythmic and melodic patterns, repeated phrases or sections, introductions/codas (ending sections), tempo, tone colour and texture
- listens to music composed for a purpose (such as a cartoon or computer game) and describes how musical elements were used to create the desired mood, tension or feeling
- explains to others how he or she created a composition and comments on choice of musical elements.

At level 4, students will develop the ability to:

Talk and write informally about personal observations of musical works.

This will be evident when the student is able to:

- Identify and discuss musical features of a range of works.
- Develop an understanding of what is being expressed and the purpose of musical works.
- Evaluate and describe the effectiveness of music.
- Describe the use of specific elements using appropriate terminology.

Developing Contextual Understanding

Students listen to and perform works from a variety of styles and cultures representative of different groups in Australia and the world. They listen to compositions from the past and present and describe distinguishing musical characteristics of the works. They listen to, perform and talk about music composed for particular purposes, such as celebrations of national events, honouring a person, inspiring social change, recording history or accompanying specific dances. Students consider the style, purpose and context of their own compositions. They explore music in association with other Arts strands.

These concepts can be explored through tasks in which, for example, the student:

- compares examples of music from different cultures, identifying differences in musical characteristics, such as the melodic structure of Indian ragas, compared to the pentatonic scales used in some Japanese melodies
- describes the role and function of music to affect mood and behaviour in settings such as parties, sporting events or dentists' waiting rooms
- participates in an artist in residence program in which a sound sculpture is designed and made and music composed to depict aspects of the theme of weather he/she studied in the classroom.

At level 4, students will develop the ability to:

Identify distinguishing features of musical works that locate them in a particular time, place or culture.

This will be evident when the student is able to:

- Identify features of works which locate them in specific times, places and cultures.
- Describe the ways in which music is made for specific purposes in particular times, places and cultures.
- Describe social and cultural influences on own works.
**Level 5**

*Exploring and developing music ideas*

**Curriculum focus**

Students extend their level of perception and sensitivity in making choices about the use of aspects of the musical elements in their compositions, arrangements, improvisations and interpretations of the works of others. They explore a range of real, imaginary and abstract ideas independently, as well as working to given musical structures or styles to produce individual and group compositions. They observe and research current or historical events and issues and explore them musically through songs, soundscapes and instrumental pieces. They use music as a vehicle for the expression and exploration of their experiences, feelings and relationships. They improvise in response to other art forms, and compose vocal or instrumental accompaniments for known songs or musical works. Students make significant contributions to group compositions and performances. Students document the stimulus, development of ideas and transformation into an aesthetic form in a range of mediums, such as video, visual and written format.

These concepts can be explored through tasks in which, for example, the student:

- identifies prominent distinguishing musical characteristics of compositions in a particular style and uses these to create a work exploring a chosen concept in that style
- researches an event, such as May Day as a means of generating ideas for a composition on the topic
- composes a short work which explores and expresses a personal feeling, such as fear, anger, love or enjoyment
- creates different types of accompaniments such as bass line, rhythmic pattern or sound effects, for a known melody or song, or creates a melody to fit a given chord progression.

**Learning outcome and indicators**

At level 5, students will develop the ability to:

*Use starting points such as observation, experiences and research to express ideas and feelings through sound.*

This will be evident when the student is able to:

- Use observation, research and experience of current and historical issues as starting points to develop music ideas.
- Use perception and imagination to develop ideas and feelings and explore real and abstract ideas.
- Draw on a broad range of sound sources and cultural techniques to manipulate elements in developing own compositions.
Using skills, techniques and processes

Students compose, arrange and perform music for objects, instruments, voice and using MIDI sequencing programs. They demonstrate an understanding of how sound is produced, and why different sounds have different qualities. They recognise the melodic structure of works they perform and apply a variety of scales (eg. major, minor, ragas, modes) to their compositions. They interpret and use more complex rhythm patterns (eg. dotted rhythms, syncopation) and harmonic structures (eg. chords, counter-melodies, bass lines). They use their refined perception of the expressive qualities of sound, including subtle changes in dynamics, tempo and articulation to enhance the interpretation of studied works. They compose, perform and interpret music in a range of styles (eg. drum and bass, Baroque) and forms (eg. rondo, free). They develop greater skills in manipulating and performing on a chosen instrument. They learn and use simple conducting techniques. They use graphic, conventional and computer generated notation to record their compositions and transcribe short works.

These concepts can be explored through tasks in which, for example, the student:

- uses conventional and unconventional techniques when manipulating the sound of a chosen instrument to produce expressive statements
- notates short melodic/rhythmic patterns heard in a musical context
- constructs a work in a given form, such as a theme and variations based on found sounds, (for example, leaves, water, tubing or paper), and tape records her/his performance using recording techniques to add a new dimension to the original sounds
- listens to and discusses the musical accuracy of his or her performance and ability to sensitively perform an independent part within an ensemble.

At level 5, students will develop the ability to:

Structure musical works using specific aspects of the elements of music and applying skills, techniques and processes.

This will be evident when the student is able to:

- Recognise and use specific musical structures and aspects of the elements of music in creating and interpreting music works.
- Use developed vocal and instrumental techniques to accurately control and expressively interpret a work.
- Use expressive and technical features in creating and interpreting conventional and unconventional scores.
- Evaluate effectiveness of compositions and interpretations and refine to achieve desired outcome.
- Communicate and justify ideas, and accommodate and negotiates other points of view in developing and interpreting music works.
Presenting music works

Students prepare musical works for performance, using rehearsal and evaluation. They re-create music from notation and memory. They develop an understanding of the musical characteristics, style and purpose of works they are preparing. They make decisions about the technical and artistic features of the works in order to express what they perceive to be the intended meaning in their performances. They become aware of varying acoustics of performance spaces (e.g. a classroom, open air) and adapt their presentations accordingly, using their basic knowledge of sound amplification and equipment. Through performance, they gain an understanding of the role of a soloist, and member of a vocal and/or instrumental ensemble. Students participating in instrumental and/or vocal programs develop increased performance techniques and skills.

These concepts can be explored through tasks in which, for example, the student:

- prepares and presents both acoustic and electronic versions of the same music for presentation in enclosed and open air performance spaces
- selects, prepares and presents performances, including memorised works suitable for the occasion
- researches the Baroque conventions of phrasing in preparing a piece for performance
- encourages a 'lay-back' approach to the interpretation of his/her arrangement of a hip-hop piece.

At level 5, students will develop the ability to:
Prepare, select and modify presentations for particular occasions, taking into account factors such as purpose, space, materials and equipment.

This will be evident when the student is able to:
- Make own decisions about the technical and artistic interpretation of musical works in performance.
- Expressively articulate intended meaning in interpretation of own and other's works.
- Develop skills in operating and organising sound and lighting equipment and basic stage management to create an appropriate performance ambience.
Developing aesthetic understanding

Students listen to and perform music from a range of musical styles and genres and use criteria for describing their preferences. They develop musical perceptiveness and identify and describe distinctive musical features of a work heard or performed using appropriate terminology. They isolate specific elements within a piece and make comparisons with their use in similar and contrasting pieces. They discuss and respond to expressive characteristics of selected works within a particular style from an identified period or culture.

‘They record, evaluate and refine their own compositions and performances by discriminating between the use of musical elements and the expressive and technical proficiency of their interpretations.’

These concepts can be explored through tasks in which, for example, the student:

- *listens to and follows the score of a group composition and discusses the ideas and feelings communicated*
- *listens to different performances of a work and uses stated criteria to give reasons for his or her preference for one performance over the other*
- *creates a mural in response to an instrumental piece which interprets the melodic flow, texture, rhythm, structure and mood of the piece visually*
- *compares the use of the musical elements in two pieces which explore the theme of ‘fire’, one a salsa piece and the other from the Romantic era.*

At level 5, students will develop the ability to:

*Use appropriate language to describe the ways sounds are organised to express ideas and feelings.*

This will be evident when the student is able to:

- Develop aural perceptiveness and describe distinctive features of the works.
- Describe how specific elements and qualities of sound are used to create and express ideas and feelings.
- Evaluate the technical and expressive qualities of music and discuss their preferences.
- Discuss, compare and contrast music using appropriate terminology.
Developing Contextual Understanding

Students listen, perform and research to gain an understanding of the different purposes of music in society. They become aware of the ways in which music in different parts of the world reflects aspects of distinctive cultures. They develop an understanding of the historical, social, cultural and personal contexts which help determine the musical characteristics of compositions. They perform and listen critically to works representative of contemporary composers and performers and different cultural groups. They compare the earlier and later works of chosen composers and develop an understanding of the reasons for changes in their music. They identify changes in the development of their own works and discuss the purpose of music in their lives. Students work with and examine the links between music and the other arts.

These concepts can be explored through tasks in which, for example, the student:

- researches and compares the influence of Aboriginal music on Peter Sculthorpe’s works and the influence of Western musical traditions on Archie Roach’s music
- discusses the roles of individual musicians in society (such as Paul Grabowsky), and describes some of the distinguishing musical characteristics of works they have composed and performed
- compares the use of a work by Mozart in its original context as part of an opera with its use in a contemporary film or advertisement. Discusses the differences and similarities in its application
- compares a recent composition with one composed in the previous year and talks about current and former influences on works and the reasons for similarities and changes in his/her work.
- compares the instruments of ancient Greece with current Western instruments and compares their musical use.

At level 5, students will develop the ability to:

Show an understanding of the ways music is made in particular cultural and historical contexts.

This will be evident when the student is able to:

- Compare music from specific cultural and historical contexts.
- Compare ways music is composed and performed to meet specific cultural and historical purposes.
- Discuss ways in which own contemporary music is influenced by cultural and historical contexts.
Level 6
Exploring and developing music ideas

Curriculum focus

Students create musical expressions as a composer, improviser, arranger and performer. They work with complex issues, and concrete and abstract concepts to develop ideas for compositions and improvisations. They use musical motifs, styles and characteristics as stimuli for their own instrumental and/or vocal works. They use innovative approaches to explore musical ideas and solve musical problems. Students begin to develop their own musical style through experimenting with imaginative, conventional and unconventional applications of the elements, skills and processes of music. They originate ideas individually and within a group. Students creatively document all aspects of the composing process, including reasons for changes and refinements to their works.

These concepts can be explored through tasks in which, for example, the student:
- composes a work drawing on the traditions of a non-Western musical culture, applying, for example distinctive rhythmic, melodic and textural features
- composes a work about peace, portraying a dove’s flight as a musical motif within the composition
- uses some of the prominent musical characteristics of a work he or she has performed, to create a composition
- records environmental sounds and sequences them with instrumental sounds using a MIDI program to accompany a video comparing city and rural lifestyles
- composes a work about a colour and its application in different settings
- maintains a journal to record thinking, sources of ideas, their transformation into musical form, application of elements and instrumental techniques and refinement processes when forming works or re-creating the works of others.

Learning outcome and indicators

At level 6, students will develop the ability to:
Begin to develop own musical identity in creating and making music works which explore complex issues, ideas and feelings.

This will be evident when the student is able to:
- Work with complex issues and concrete and abstract concepts in developing music ideas.
- Use innovative approaches to explore issues, feelings and ideas.
- Use musical elements and processes in imaginative, conventional and unconventional ways.
Using skills, techniques and processes

Students experiment with sound to extend their knowledge of the expressive elements of music and how these vary according to style. They interpret instrumental and/or vocal works in a range of styles, both aurally and from a score demonstrating increased technical ability. They create and perform music using their knowledge of more complex melodic structures (e.g. chromaticism) rhythms (e.g. changing metres, unusual time signatures), harmonic devices (e.g. chord progressions, simple modulations) and textures (e.g. homophony, polyphony). They arrange and perform works demonstrating an understanding of the structure and unique sound qualities of the chosen medium and style. They improvise accompaniments to known melodies and independent lines within a known structure. They research the structure, history and sound producing qualities of selected instruments. They use synthesizers or MIDI sequencing programs to compose and arrange music in various styles and forms. They prepare and edit graphic, conventional or computer generated scores of their works. Students record, analyse, evaluate and refine their works with attention to accuracy, expressiveness and unity.

These concepts can be explored through tasks in which, for example, the student:

- uses aural recognition to note pitch, rhythm and simple harmonic patterns for performance
- uses a MIDI program to arrange an accompaniment for an Irish folk song, then edits and prints the score
- tapes his/her interpretation of a piece, analyses the accuracy, balance and expressiveness of the work and refines it for performance
- experiments with the minute timing required to enhance the expressive shape within a musical phrase
- composes a piece of music requiring a modulation of key, change of tempo and metre to alter the mood.

At level 6, students will develop the ability to:

Use skills, techniques, processes and music elements to structure musical works appropriate to the chosen style and form.

This will be evident when the student is able to:

- Recognise and attend to the expressive aspects of musical structures and detailed aspects of the elements of music in creating and interpreting music works.
- Demonstrate refined technical competence in accurately and expressively attending to the detail of interpreted work.
- Attend to the detail of technical and expressive qualities of music in creating and interpreting scores.
- Analyse specific technical and expressive features of compositions and interpretations and refine them.
- Assist in the generation and application of soundly conceived ideas individually and in groups.
Presenting music works

Students use analysis, rehearsal and refinement to prepare musical works for performance. 'They interpret vocal and/or instrumental works sensitively combining the composer's musical intent with their own expressiveness.' They perform works accurately, expressively and perceptively, articulating detail including slurs, phrasing and dynamics and conveying the intended mood or ideas of the music. They become proficient, independent soloists and conductors. They work empathically in ensembles showing an ability to maintain an independent part, blend in a group and follow a conductor's directions. They choose, plan and promote programs catering for specific audiences and purposes.

These concepts can be explored through tasks in which, for example, the student:

- performs a song in a different style by changing some elements, such as the tonal quality of the voice
- performs, using a chosen medium, a repertoire of works that requires group sensitivity and control of the expressive qualities of sound and an understanding of musical structures and styles
- plans a program of works and promotes it to a particular audience in the community, taking account of the style of music and choice of works.

At level 6, students will develop the ability to:

*Rehearse, present and promote musical works in ways appropriate for particular audiences.*

This will be evident when the student is able to:

- Demonstrate technical competence and artistic and aural sensitivity on chosen instrument.
- Sensitively interpret works combining composer's intent with their own expressiveness.
- Manage programming, staging, lighting, sound and performer presentation.
Developing aesthetic understanding

Students listen to and perform music from a range of styles, cultures and historical periods, analysing works to communicate their preferences. They begin to challenge aesthetic values and question the musical judgments of others. They identify and describe the compositional and expressive devices used in a work. They analyse characteristics of works which associate them with particular composers and performers, or styles and periods. They listen to different performances of a work and discuss similarities and differences in their interpretation and presentation. They effectively use the language of music when discussing their musical experiences and personal meanings derived from works.

These concepts can be explored through tasks in which, for example, the student:

• listens to and compares a contemporary Indonesian song and a contemporary Australian song discussing differences in lyrics, harmonic and rhythmic tension and release and use of instruments
• talks about the way identified musical elements are used to create unity and contrast or the element of surprise in works heard or performed
• describes the role of music in film from different cultures and historical periods, for example the use of organ to accompany a silent movie, or the score accompanying an Indian film, and analyses and discusses the effectiveness of the musical characteristics of the work in relation to the content of the film
• listens to and discusses his or her performance of a composition and expresses an opinion on own ability to interpret the work accurately
• discusses changes in the stylistic features of Herbie Hancock’s music and the impact of changing technology on his style by analysing works at the beginning and later stages of his career.

At level 6, students will develop the ability to:

Identify, analyse and interpret musical works and discuss responses to them.

This will be evident when the student is able to:

• Identify the distinguishing characteristics of specific composers, performers and styles.
• Analyse composing and expressive devices used to convey meaning.
• Analyse music to evaluate its effectiveness.
• Analyse music using appropriate terminology.
Developing Contextual Understanding

Students examine music in a range of cultural contexts. They identify and analyse musical characteristics within particular styles, genres and periods and develop an understanding of how such styles have developed. They reflect on the contextual elements which may affect future directions in music around the world and research ways in which music contributes to social and cultural change. They listen to, perform and analyse works by prominent composers and performers from different cultural groups. They research the lives of contemporary and historical composers and performers, and draw links between the nature and experiences of the musicians and their musical expressions. They describe and compare the effects of a work played on authentic instruments with the effects of the same work played on contemporary instruments. They perform, attend concerts, and write and read reviews to develop some understanding of the roles of people in the music industry. They discuss the impact of their own experiences on the development of their musical lives and the impact of their music on the life experiences they choose.

These concepts can be explored through tasks in which, for example, the student:

- **provides program notes for a work by a composer or group such as Arvo Part or Silverchair, displaying knowledge of the social and historical contexts of the work**
- attends concerts in different settings, such as an outdoor folk festival and an opera and analyses compares the differences and similarities in purpose of these events and the ways in which those purposes are met.
- **describes the different processes used in past and present cultures to share and preserve musical expressions**
- listens to, discusses and researches the difference in sound quality between contemporary instruments and their predecessors, such as a harpsichord compared with a piano, or an acoustic guitar compared with an electric guitar
- discusses how developments in technology may affect the future of music and how music has impacted on other areas of society, such as music therapy and use of the internet
- **identifies the creative, collaborative and interdependent roles of the composer, performer, audience, critic and entrepreneur in the performance of a musical work.**

At level 6, students will develop the ability to:
*Show an understanding of the ways music is made in particular cultural and historical contexts.*

This will be evident when the student is able to:

- Demonstrate understanding of the histories and traditions of music of a specific style.
- Explain how music works reinforce or challenge social, cultural and artistic values.
- Demonstrate knowledge of ways in which own music is part of a historical and cultural context.
**Level 7**

*Exploring and developing music ideas*

**Curriculum focus**

Students explore new processes for developing musical ideas using chosen instruments, mediums, techniques and/or processes. They demonstrate aesthetic understanding in their compositions and performances by combining their knowledge of arts elements, skills and processes with imagination, perception and personal style into an holistic form. They initiate improvisations individually and in groups around an established structure. They extemporise to alter the characteristics of known works. They work with musical ideas which challenge established perspectives of a range of issues and concepts by experimenting with techniques such as musical parody, sound distortion and sampling. They make use of advances in music technology to explore new musical dimensions as they compose, arrange, improvise and re-create music works. They develop and display a heightened sense of the emotive capacity of music. Students comprehensively document the development of their ideas and choice of musical processes using a range of formats.

These concepts can be explored through tasks in which, for example, the student:

- uses some of the musical characteristics of a contemporary work he or she has listened to or performed to create an original work
- arranges an existing work, transforming its musical style, to suit a specified medium
- improvises a solo within a group performance, displaying an understanding of the total composition and his or her role in the group’s performance
- creates unusual sounds within a composition, using conventional and unusual playing techniques, and devises a way of notating the new sounds
- demonstrates musical expressiveness and technical understanding appropriate to individual styles when interpreting a range of works for performance
- documents the development of a composition from conception to performance using written records, CD and/or video.

**Learning outcome and indicators**

At level 7, students will develop the ability to:

*Reflect an awareness of aesthetic considerations in creating and making music.*

This will be evident when the student is able to:

- Manipulate ideas which provide alternative perspectives of issues, feelings and concepts using techniques such as distortion, humour and metaphor as starting points for music works.
- Begin to develop a personal style using composition as the vehicle for exploration and resolution of problems, the expression and communication of beliefs and knowledge of self and the world.
- Demonstrate an aesthetic awareness in the design of compositions working with elements and techniques knowledgeably chosen to fulfil specific purposes.
Using skills, techniques and processes

Students interpret aural cues and printed scores of complex works for their chosen instruments in a range of keys, styles and forms. They sight-read less challenging works. They compose and perform works with complex melodic and rhythmic structures and apply and interpret harmonic devices (eg. modulations, counterpoint). Their interpretations demonstrate aesthetic understanding and sensitivity to the expressive detail and purpose of works. As a conductor or leader, they interpret multi-instrumental or vocal scores in conventional and graphic formats and make judgements about their effective interpretation. They arrange pieces for various instruments and performing groups applying their knowledge of instrument range, key and the effective use of tone colour, texture and expression. They synchronise computer sequenced musical data with other art forms (eg. a dance choreographed on computer, a film score). They prepare and edit their own scores for interpretation by others.

These concepts can be explored through tasks in which, for example, the student:

- creates compositions using some of the musical characteristics of an identified style he or she has studied
- sight-reads (in the area of pitch, rhythm, phrasing and dynamics) a part within a short instrumental or vocal arrangement
- notates, from aural recognition, melodic and rhythmic phrases and harmonic patterns and draws on the features within them to sculpt into a different form
- discusses and rehearses the coordination of the expressive shaping of particular phrases with other group members and the impact of this shaping on the expression of the entire piece
- creates a detailed graphic score of a composed acoustic/electronic soundscape
- evaluates own and others' performances, discussing areas such as the sensitivity of the musical interpretation, stage presentation, interaction with the audience and suitability of chosen program
- composes a work in which four harmonically related lines evoke the student's perception of four students in his or her friendship group
- arranges an admired classical piece for a contemporary ensemble and style employing his or her own stylistic features, but remaining true to the original purpose of the work.

At level 7, students will develop the ability to:

Structure musical works using selected elements, styles and forms, and demonstrate ability to control the medium using a range of skills, techniques and processes.

This will be evident when the student is able to:

- Demonstrate aesthetic understanding in using the complexities of musical structure and the elements of music in creating and interpreting music works.
- Demonstrate instrumental or vocal dexterity, control and sensitivity to expressive detail in the interpretation of a work.
- Accurately create and expressively interpret detailed, complex scores.
- Demonstrate perceptive insight into the subtle details of their interpretations and compositions and refine them accordingly.
- Author compositions, demonstrating own stylistic features and contribute own idioms to group concepts and interpretations.
Presenting music works

Students perform their works and the works of others in a range of styles and forms, displaying technical prowess and aesthetic sensitivity for the detailed expressive qualities of the piece. They perform in a variety of formal and informal settings as soloist, conductor/leader and ensemble member. They consider both audience and purpose in preparing works for presentation. They work in teams to plan performances. They consider presentation context when programming, managing and staging musical events. They work efficiently with basic sound mixers, amplification and recording equipment, and lighting.

These concepts can be explored through tasks in which, for example, the student:

- plans and presents performances that show a sensitive understanding of the musical style, occasion, audience and performance venue
- plans a performance, complying with the copyright and performance rights of composers and publishers
- takes a responsible role in the rehearsal and performance of musical works as a member of an ensemble, and demonstrates an ability to control the musical characteristics of the work while performing as conductor, leader or group performer
- stages and technically manages a concert in which a variety of media are used, including computers, synthesizers, screen projectors, sound and lighting equipment
- expressively performs own work specifically composed for a visiting dignitary.

At level 7, students will develop the ability to:

Rehearse, present and promote musical works using available technical equipment to evoke specific audience responses.

This will be evident when the student is able to:

- Competently perform works with detailed and complex musical structures.
- Demonstrate aesthetic understanding in conveying musical meaning in performance.
- Direct all aspects of the presentation of a variety of musical forms for a range of settings and audiences.
Developing aesthetic understanding

Students build on and expand their music concepts, developing critical and aesthetic responses to a wide range of musical styles and genres from a diverse range of cultures, historical and social contexts. They listen critically to music, and use appropriate terminology to describe those elements and nuances within a composition or performance which make it unique and expressive. They evaluate the quality of live and recorded performances of musical works in different styles and genres with regard to accuracy, style and aesthetic qualities. They distinguish between, and follow parts in an ensemble of similar instruments (e.g. a string quartet, a vocal group). They discuss their criteria for making personal judgments of musical works and performances. They write critical analyses of their own compositions in relation to the works of other composers working in a similar genre. They know and apply the technical vocabulary of music from a range of styles.

These concepts can be explored through tasks in which, for example, the student:

- compares two musical works from the same genre by contrasting musical material, identifying significant musical devices and techniques, and showing knowledge of the technical vocabulary of the idiom
-aurally identifies and describes how the use of a particular musical element can vary according to the social and cultural environment in which the work was written
- talks about the different ways musical elements are used to convey musical meaning in works heard or performed
-listens to music and then describes the musical devices and techniques used to provide unity and variety, repetition and contrast, tension and resolution
- listens to, and critically discusses, performances supporting personal opinions on the effectiveness of each performer’s interpretation and presentation.

At level 7, students will develop the ability to:

Use processes of critical analysis to support personal judgments of musical works.

This will be evident when the student is able to:

- Use critical listening and aesthetic understanding to analyse works.
- Critically analyse the specific characteristics of works and how they convey meaning.
- Justify personal evaluations through critical analysis.
- Demonstrate understanding of musical concepts and meaning using specific music terminology appropriate to the style.
Developing Contextual Understanding

Students perform, analyse and listen critically to works representative of different cultural groups, focusing on the work of contemporary composers, performers and conductors. They identify, describe and compare the distinguishing characteristics of a wide range of musical styles from past and present cultures. They discuss cross-cultural influences on music. They research social and cultural acceptance and rejection of various musical forms and the works of particular composers at different points in history. They debate the nature of this music. They discuss the implications of using music composed for one purpose, for other purposes. Students research the ways in which technological change and scientific discovery have changed or influenced the shape and direction of music historically and culturally. They research vocations associated with music.

These concepts can be explored through tasks in which, for example, the student:

- aurally identifies and describes the similarities and distinguishing characteristics in works by composers working in the same cultural context and historical period
- identifies and describes the musical features of a work that combines two cultures or styles
- discusses how context can change the acceptance of a musical work, for example, taking a piece of music used in an advertisement and as a concert piece and examining the difference in the acceptance of the music in each
- relates changes in musical expression to mechanical developments of certain instruments, developments in playing techniques, and the introduction of new sound sources
- analyses and compares the stylistic features of own works with those of an admired contemporary composer/performer and documents the reasons for perceived similarities and differences.

At level 7, students will develop the ability to: Display cultural and historical knowledge by comparing and contrasting the characteristics such as styles, themes, purposes and content in music.

This will be evident when the student is able to:

- Critically analyse specific characteristics of works from particular histories and cultures.
- Compare and contrasts the content, purpose and direction of music from different contexts.
- Work towards understanding own unique stylistic expression as part of a contemporary context.
# Appendix 7
Comparative Maps of Arts Curriculum Frameworks with Example

What do Arts Curriculum Frameworks see as defining what the arts ‘are’?

<table>
<thead>
<tr>
<th>Framework</th>
<th>Aesthetic form</th>
<th>Representational</th>
<th>Symbolic</th>
<th>Languages/literacy</th>
<th>Unique way of seeing, thinking and knowing</th>
<th>Shared meaning systems</th>
<th>Form of communication</th>
<th>Form of expression</th>
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<tr>
<td>P-10</td>
<td>Yes</td>
<td>No</td>
<td>Not emphasised</td>
<td>No</td>
<td>Yes</td>
<td>No</td>
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<tr>
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<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>CSF I</td>
<td>No</td>
<td>No</td>
<td>No</td>
<td>Yes</td>
<td>No</td>
<td>No</td>
<td>Yes</td>
<td>Yes</td>
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<tr>
<td>CSF II</td>
<td>No</td>
<td>No</td>
<td>No</td>
<td>No</td>
<td>No</td>
<td>Yes (ideas, feelings, beliefs)</td>
<td>No</td>
<td></td>
</tr>
<tr>
<td>Example</td>
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<td>No</td>
<td>No</td>
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<td>Yes</td>
<td>No</td>
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<td>Yes</td>
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</table>
### What is seen as defining what the arts ‘do’?

<table>
<thead>
<tr>
<th>Framework</th>
<th>Vehicle for expression</th>
<th>Vehicle for communication</th>
<th>Provide joy</th>
<th>Express and communicate ideas and feelings</th>
<th>Develop individual identity</th>
<th>Develop cultural identity</th>
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</thead>
<tbody>
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<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
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<tr>
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Appendix 7
### Table: Framework and Development of Skills

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Appendix 8
Comparative Maps of the Music Statements of Arts Curriculum Frameworks with Example

What are seen to be defining features of music?

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<th>Framework</th>
<th>Aesthetic form</th>
<th>Representational</th>
<th>Symbolic</th>
<th>Languages/literacy</th>
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### What are seen to be the reasons for music's inclusion in the curriculum?

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### What are the learning goals?

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<td>• Exploring and developing ideas</td>
<td>Past and present contexts.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Using skills, techniques and processes</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Presenting</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CSF I</td>
<td>Creating, making and presenting</td>
<td>Arts criticism and aesthetics</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Exploring and developing ideas</td>
<td>Past and present contexts.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Using skills, techniques and processes</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Presenting</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CSF II</td>
<td>Arts Practice</td>
<td>Responding to the Arts</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Arts Ideas</td>
<td>• Arts criticism and aesthetics</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Skills, techniques and processes</td>
<td>• Arts Contexts</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Example</td>
<td>Exploring and developing arts ideas</td>
<td>Using skills, techniques and processes</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Presenting arts works</td>
<td>Developing aesthetic knowledge</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Developing contextual understanding</td>
<td></td>
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</tbody>
</table>
Appendix 9

Comparative Maps of the Music and Arts Statements of Arts Curriculum Frameworks with Example

What are seen to be defining features of the arts and music?

<table>
<thead>
<tr>
<th>Framework Example</th>
<th>Aesthetic Form</th>
<th>Representational</th>
<th>Symbolic</th>
<th>Languages/literacy</th>
<th>Shared meaning systems</th>
<th>Form of expression</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arts</td>
<td>Yes</td>
<td>No</td>
<td>No</td>
<td>No</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>Music</td>
<td>Yes</td>
<td>No</td>
<td>No</td>
<td>No</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>Framework Example</td>
<td>Form of communication</td>
<td>Unique way of seeing, thinking and knowing</td>
<td>Way in which people connect</td>
<td>Abstract form</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arts</td>
<td>Yes</td>
<td>Yes</td>
<td>No</td>
<td>No</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>Music</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
</tr>
</tbody>
</table>

What is seen as defining what the arts and music ‘do’?

<table>
<thead>
<tr>
<th>Framework Example</th>
<th>Vehicle for Expression</th>
<th>Vehicle for Communication</th>
<th>Provide Joy</th>
<th>Ex and comm ideas and feelings</th>
<th>Develop Individual identity</th>
<th>Develop Cultural identity</th>
<th>Accessible Relevant To life</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arts</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>Music</td>
<td>Yes</td>
<td>Yes</td>
<td>Implicit</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Implicit</td>
</tr>
<tr>
<td>Framework Example</td>
<td>Construct, preserve, challenge ideas, traditions</td>
<td>Express and communicate values, beliefs</td>
<td>Develop aesthetic awareness and perception</td>
<td>Emotional development</td>
<td>Physical development</td>
<td>Intellectual development</td>
<td>Spiritual development</td>
</tr>
<tr>
<td>Arts</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Music</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
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<tr>
<td>Framework</td>
<td>Example</td>
<td>Arts</td>
<td>Music</td>
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<td>------</td>
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<td></td>
<td></td>
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<td>Develop aesthetic understanding</td>
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<td>Conceptual understanding</td>
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<td>Unique experiences</td>
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<tr>
<td>Physical development</td>
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<td></td>
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<tr>
<td>Emotional development</td>
<td>Implicit</td>
<td>Yes</td>
<td>Yes</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Skills in symbolic representation</td>
<td>No</td>
<td>No</td>
<td>No</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cognitive/ intellectual skills</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>什 teaches about code conventions</td>
<td>No</td>
<td>No</td>
<td>No</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Knowledge of code conventions</td>
<td>Implicit</td>
<td>No</td>
<td>No</td>
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</tr>
<tr>
<td>Sensory/ perceptual understanding</td>
<td>Implicit</td>
<td>Yes</td>
<td>Yes</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fun</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td></td>
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</table>

<table>
<thead>
<tr>
<th>Framework</th>
<th>Example</th>
<th>Arts</th>
<th>Music</th>
</tr>
</thead>
<tbody>
<tr>
<td>Develop social skills</td>
<td>Implicit</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>Performance skills</td>
<td>Implicit</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Enjoyment</td>
<td>Implicit</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Independent thinking</td>
<td>Implicit</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Performance</td>
<td>Implicit</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Skills</td>
<td>Implicit</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Reflect and evaluate</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Compose</td>
<td>No</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>Improvise</td>
<td>No</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>Perform</td>
<td>No</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>List and respond</td>
<td>No</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>Music of different styles</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Times, cultures</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
</tr>
</tbody>
</table>
### What are arts/music education goals?

<table>
<thead>
<tr>
<th>Framework Example</th>
<th>Intellectual, expressive, potential</th>
<th>Imaginative potential</th>
<th>Skills, techs., Knowledge of processes</th>
<th>Create, perform, present</th>
<th>Critical and aesthetic skills</th>
<th>Knowledge of context</th>
<th>Enjoyment</th>
<th>Understand as symbolic language</th>
<th>Develop Aesthetic and perceptive practice</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arts/music</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Tacit</td>
<td>No</td>
<td>Yes</td>
</tr>
</tbody>
</table>

### What is the basis of the arts/music curriculum model?

<table>
<thead>
<tr>
<th>Framework Example</th>
<th>Exploring and developing arts ideas</th>
<th>Using skills, techniques and processes</th>
<th>Presenting arts works</th>
<th>Developing aesthetic knowledge</th>
<th>Developing contextual knowledge</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arts/music</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Appendix 10
Marking Qualities, Annotated Work Samples: Music

<table>
<thead>
<tr>
<th>Level 4, Task 1 Listening and Responding: Marking Qualities</th>
<th>Criteria</th>
<th>Marking quality</th>
<th>Codes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Use of elements, skills and techniques</td>
<td>Develops aural perceptiveness and describes distinctive features of the works</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Identifies and discusses musical features of a range of works</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Identifies key features of the works</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Identifies use of gradual changes in musical works</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Begins to recognise sounds of different pitch, duration, dynamics and tempo in the music</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>2. Use appropriate terminology</td>
<td>Discusses, compares and contrasts music using appropriate terminology</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Describes use of specific elements using appropriate terminology</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Describes key features of works using appropriate terminology</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Uses basic music terminology (eg. rhythm, melody, beat)</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Assisted in use of basic music terminology</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>3. Understand musical expression</td>
<td>Describes how specific elements and qualities of sound are used to create and express ideas and feelings.</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Develops an understanding of what is being expressed and the purpose of musical works</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Identifies purpose of the chosen pieces of music and describes expressive qualities</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Identifies expressive qualities of the music</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>4. Make judgements</td>
<td>Evaluates the technical and expressive qualities of the music</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Evaluates and describes the effectiveness of music</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Explains responses to the music</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Talks about preferences for particular musical works</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Criteria</td>
<td>Marking quality</td>
<td>Codes</td>
<td></td>
</tr>
<tr>
<td>--------------------------</td>
<td>----------------------------------------------------------------------------------</td>
<td>-------</td>
<td></td>
</tr>
<tr>
<td>1. Use of elements,</td>
<td>Uses critical listening and aesthetic understanding to analyse works</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>skills and techniques</td>
<td>Identifies the distinguishing characteristics of specific composers, performers and styles</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Develops aural perceptiveness and describes distinctive features of the works</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Identifies and discusses musical features of a range of works</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Identifies key features of the works</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>2. Use appropriate</td>
<td>Demonstrates understanding of musical concepts and meaning using specific music terminology</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>terminology</td>
<td>Analyses music using appropriate terminology</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Discusses, compares and contrasts the music using appropriate terminology</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Describes use of specific elements using appropriate terminology</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Describes key features of works using appropriate terminology</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>3. Understand musical</td>
<td>Critically analyses the specific characteristics of works and how they convey meaning</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>expression</td>
<td>Analyses composing and expressive devices used to convey meaning</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Describes how specific elements and qualities of sound are used to create and express ideas and feelings</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Develops an understanding of what is being expressed and the purpose of musical works</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>4. Make judgements</td>
<td>Justifies personal evaluations through critical analysis</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Analyses music to evaluate its effectiveness</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Evaluates the technical and expressive qualities of the music</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Evaluates and describes the effectiveness of the music</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Criteria</td>
<td>Marking quality</td>
<td>Codes</td>
<td></td>
</tr>
<tr>
<td>--------------------------</td>
<td>---------------------------------------------------------------------------------</td>
<td>-------</td>
<td></td>
</tr>
<tr>
<td>1. Knowledge of Context</td>
<td>Compares music from specific cultural and historical contexts</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Identifies features of works which locate them in specific times, places and cultures</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Identifies cultural characteristics in key features of music.</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Identifies contrasting characteristics in music from different contexts</td>
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<td></td>
<td>Identifies different sources of music in everyday life</td>
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</tr>
<tr>
<td>2. Knowledge of purpose</td>
<td>Compares ways music is composed and performed to meet specific cultural and historical purposes.</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Describes the ways in which music is made for specific purposes in particular times, places and cultures</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Identifies particular purposes for which music is made and used in the community</td>
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<td></td>
</tr>
<tr>
<td></td>
<td>Develops an awareness that music is made for different purposes.</td>
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<td></td>
</tr>
<tr>
<td>Criteria</td>
<td>Marking quality</td>
<td>Codes</td>
<td></td>
</tr>
<tr>
<td>----------</td>
<td>-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td>-------</td>
<td></td>
</tr>
<tr>
<td>1. Knowledge of Context</td>
<td>Analyses specific characteristics of works from particular histories and cultures</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Demonstrates understanding of the histories and traditions of music of a specific style</td>
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</tr>
<tr>
<td></td>
<td>Compares music from specific cultural and historical contexts and styles</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Identifies features of works which locate them in specific times, places and cultures</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Identifies cultural characteristics in key features of music.</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>2. Knowledge of Purpose</td>
<td>Compares and contrasts the content, purpose and direction of music from different contexts</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Explains how music works reinforce or challenge social, cultural and artistic values</td>
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</tr>
<tr>
<td></td>
<td>Compares ways music is composed and performed to meet specific cultural and historical purposes.</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Describes the ways in which music is made for specific purposes in particular times, places and cultures</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Identifies purposes for which music is made and used.</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>3. Contextual place of own works</td>
<td>Works towards understanding own unique stylistic expression as part of a contemporary context</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Demonstrates knowledge of ways in which own music is part of a historical and cultural context</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Discusses ways in which own contemporary music is influenced by cultural and historical contexts</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Describes social and cultural influences on own works</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Identifies ways in which ideas from different contexts contribute to own works</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>4. Knowledge of Music Industry</td>
<td>Demonstrates knowledge of the roles of particular composers/performers in the music industry.</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Describes roles of those in music industry</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Identifies different roles of those in music industry</td>
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</table>
# Level 4, Task 3 Interpreting a Work on Space: Marking Qualities

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Marking quality</th>
<th>Codes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Knowledge of context</td>
<td>Understands the particular purpose and context of a work and uses this knowledge to define an appropriate method of interpretation</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>Develops and expresses an understanding of the context and purpose of a work through their interpretation of it.</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Identifies cultural characteristics and purposes of a work and attempts to convey this understanding in interpretation.</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Becomes aware of the differences in characteristics of styles of music they interpret.</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Interprets music with themes which have familiarity and relevance to them.</td>
<td>1</td>
</tr>
<tr>
<td>2. Score interpretation</td>
<td>Interprets expressive and technical features of a conventional or unconventional score.</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Interprets all elements of a simple song, multi-instrumental arrangement or graphic scores</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Interprets conventional and graphic notation representing sounds of different pitch, duration, loudness and tone colour</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Interprets a limited range of symbols representing sounds</td>
<td>1</td>
</tr>
<tr>
<td>3. Instrumental/vocal techniques</td>
<td>Uses developed vocal and instrumental techniques to accurately control and expressively interpret a work.</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>Learns a song, multi- instrumental arrangement or graphic score developing accuracy and expressiveness of the interpretation of all elements.</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Interprets a short vocal or instrumental piece developing accuracy in pitch, rhythm, dynamics and phrasing.</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Develops skills in controlling gradual changes in sound, basic rhythms and simple melodies</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Begins to develop basic instrumental/vocal techniques to interpret a work</td>
<td>1</td>
</tr>
<tr>
<td>4. Refinement</td>
<td>Evaluates the accuracy and effectiveness of interpretation in conveying intended meaning and refines accordingly</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Rehearses and adapts expressive and technical qualities of their work</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Identifies key features of a work which needs rehearsal and refinement.</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Some rehearsal to develop accuracy</td>
<td>1</td>
</tr>
</tbody>
</table>
# Level 6, Task 1 Interpreting the music of others: Marking Qualities

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Marking quality</th>
<th>Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Knowledge of context</td>
<td>Uses research into the context and purpose of musical works to develop ways of authentically interpreting them.</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>Uses research to develop knowledge of composer’s musical intent and combines it with own expressiveness in the interpretation of musical works.</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Understands the particular purpose and context of a work and uses this knowledge to define an appropriate method of interpretation.</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Develops and expresses an understanding of the context and purpose of a work through their interpretation of it.</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Identifies cultural characteristics and purposes of a work and attempts to convey this understanding in interpretation.</td>
<td>1</td>
</tr>
<tr>
<td>2. Comparison of interpretations</td>
<td>Demonstrates insight into the subtle differences in interpretation of works and uses knowledge in own interpretations.</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Analyses the stylistic and technical differences in interpretations of works and applies this knowledge to own interpretation.</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Listens to different interpretations of a work and considers techniques applicable to own interpretation.</td>
<td>1</td>
</tr>
<tr>
<td>3. Score interpretation</td>
<td>Accurately and expressively interprets the detail of a segment from a complex score.</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Interprets the detail of the technical and expressive qualities of a chosen score segment.</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Interprets expressive and technical features of a segment of a chosen score.</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Interprets all elements of a segment of a simple chosen work.</td>
<td>1</td>
</tr>
<tr>
<td>Instrumental/vocal techniques</td>
<td>Demonstrates instrumental or vocal dexterity, control and sensitivity to expressive detail in the interpretation of a work.</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>Demonstrates refined technical competence in accurately and expressively attending to the detail of interpolated work.</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Uses developed vocal or instrumental techniques to accurately control and expressively interpret a work.</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Learns a section of a song or instrumental piece developing accuracy and expressiveness of the interpretation of all elements.</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Interprets a section of a vocal or instrumental piece developing accuracy in pitch, rhythm, dynamics and phrasing.</td>
<td>1</td>
</tr>
<tr>
<td>5. Refinement</td>
<td>Demonstrates perceptive insight into the subtle details of their interpretations of sections of works, and refines them accordingly.</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>Analyses specific technical and expressive features of their interpretations and refines them.</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Evaluates the accuracy and effectiveness of interpretation of a selected section in conveying intended meaning and refines accordingly.</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Rehearses and adapts expressive and technical qualities of selected section of a work.</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Identifies key features of a selected section of a work which needs rehearsal and refines it.</td>
<td>1</td>
</tr>
<tr>
<td>Criteria</td>
<td>Marking quality</td>
<td>Codes</td>
</tr>
<tr>
<td>----------------------</td>
<td>-----------------------------------------------------------------------------------</td>
<td>-------</td>
</tr>
<tr>
<td>1. Develop Ideas</td>
<td>Uses perception and imagination to develop ideas</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>Uses diverse music as a stimulus to develop ideas which musically convey intended meaning</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Uses ideas derived from stimulus to create musical expressions</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Uses sounds to illustrate a narrative based on stimulus or theme</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Combines sounds to emulate stimulus</td>
<td>1</td>
</tr>
<tr>
<td>2. Apply Elements</td>
<td>Draws on a broad range of sound sources and cultural techniques to manipulate elements</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>Select, combine and manipulate elements to expressively articulate intended ideas and feelings.</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Selects, organises and combines elements to express musical ideas</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Demonstrates considered use of most elements</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Begins to make appropriate choices of aspects of some elements</td>
<td>1</td>
</tr>
<tr>
<td>3. Use Skills and Techniques</td>
<td>Accurately and expressively articulates meaning using sound technique and communication</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>Musically expresses ideas and feelings within a group using appropriate technique</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Uses appropriate technique on specifically chosen instruments to realise ideas</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Demonstrates emerging technique on instruments</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Experiments with instrumental techniques</td>
<td>1</td>
</tr>
<tr>
<td>4. Collaborate in Groups</td>
<td>Communicates and justifies ideas, and accommodates and negotiates other points of view.</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Demonstrates knowledgeable input and negotiation of ideas with other group members</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Shows some cooperative input of ideas</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Provides guided input to group work</td>
<td>1</td>
</tr>
<tr>
<td>5. Refine Work</td>
<td>Evaluates effectiveness of composition and refines to achieve desired outcome</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Rehearses and adapts expressive and technical qualities</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Identifies key features needing refinement</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Applies some rehearsal to develop accuracy</td>
<td>1</td>
</tr>
</tbody>
</table>
## Level 6, Task 3 Composing: Marking Qualities for each Process

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Marking quality</th>
<th>Codes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1. Develop Ideas</strong></td>
<td>Begins to develop a personal style using composition as the vehicle for exploration and resolution of problems, the expression and communication of beliefs and knowledge of self and the world</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>Uses innovative approaches to explore issues, feelings and ideas</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Uses perception and imagination to develop ideas</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Uses diverse musics as a stimulus to develop ideas which musically convey intended meaning</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Uses ideas derived from stimulus to create musical expressions</td>
<td>1</td>
</tr>
<tr>
<td><strong>2. Apply Elements</strong></td>
<td>Demonstrates an aesthetic sense in the design of compositions working with elements and techniques knowledgeably chosen to fulfil specific purposes</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>Uses musical elements and processes in imaginative, conventional and unconventional ways</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Draws on a broad range of sound sources and cultural techniques to manipulate elements</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Choice and combination of elements expressively articulates intended meaning</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Selects, organises and combines elements to express musical ideas</td>
<td>1</td>
</tr>
<tr>
<td><strong>3. Use Skills and Techniques</strong></td>
<td>Demonstrates dexterity, control and expressiveness in interpretation of composition</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>Demonstrates technical competence and artistic and aural awareness in interpretation of their compositions</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Accurately and expressively articulates meaning using sound technique and communication</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Able to express meaning within a group using appropriate technique</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Uses appropriate technique on specifically chosen instruments to realise ideas</td>
<td>1</td>
</tr>
<tr>
<td><strong>4. Collaborate in Groups</strong></td>
<td>Authors own composition, demonstrating own stylistic features</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>Assists in the generation and application of soundly conceived ideas individually and in groups</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Communicates and justifies ideas, and accommodates and negotiates other points of view</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Demonstrates knowledgeable input and negotiation of ideas with other group members</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Shows some cooperative input of ideas</td>
<td>1</td>
</tr>
<tr>
<td><strong>5. Refine Work</strong></td>
<td>Demonstrates perceptive insight into the subtle details of compositions and their interpretation and refines them accordingly</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>Analyses and refines features of their composition and their interpretation of it</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Evaluates effectiveness of composition and refines to achieve desired outcome</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Rehearses and adapts expressive and technical qualities</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Identifies key features needing refinement</td>
<td>1</td>
</tr>
<tr>
<td>Criteria</td>
<td>Marking quality</td>
<td>Codes</td>
</tr>
<tr>
<td>--------------------------</td>
<td>----------------------------------------------------------------------------------</td>
<td>-------</td>
</tr>
<tr>
<td>1. Document Development</td>
<td>Clearly documents exploration of issues and ideas and their development into</td>
<td>5</td>
</tr>
<tr>
<td>of Ideas</td>
<td>musical compositions.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Documents the development of musical ideas from a stimulus.</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Begins to relate aspects of stimulus to the development of ideas for composition.</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Arranges and presents stimuli focused on aspect of theme.</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Presents a broad range of stimulus materials on a given topic.</td>
<td>1</td>
</tr>
<tr>
<td>2. Document Use of</td>
<td>Documents the ways in which particular aspects of musical elements and techniques</td>
<td>5</td>
</tr>
<tr>
<td>Elements and Techniques</td>
<td>have been composed to meet a desired outcome.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Documents the purpose for choice and application of each chosen musical element.</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Begins to document the relationship in choice and structure of elements to meet</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>desired outcome.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Communicates an understanding of the application of some elements.</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Attempts to communicate the choice of some elements.</td>
<td>1</td>
</tr>
<tr>
<td>3. Score Development</td>
<td>Uses appropriate notation (graphic, computer, conventional) to accurately score</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>a complete composition.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Uses appropriate notation to develop a graphic score, or segments of a</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>conventional score.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Constructs graphic and uses basic conventional symbols to develop a score</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>segment.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Devises symbols to represent contrasting sounds in composition.</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>With assistance, devises symbols to represent some sounds in composition.</td>
<td>1</td>
</tr>
<tr>
<td>4. Document of</td>
<td>Documents the evaluation and refinement process.</td>
<td>3</td>
</tr>
<tr>
<td>Refinement</td>
<td>Documents reasons for changes to aspects of a composition.</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Documents changes to key features of a composition.</td>
<td>1</td>
</tr>
</tbody>
</table>
## Level 6: Task 4 Documenting the Composing Process: Marking Qualities

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Marking quality</th>
<th>Codes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1. Document Development of Ideas</strong></td>
<td>Documents aesthetic considerations in developing stimuli into personal music expressions.</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>Documents the transformation of stimuli on a range of issues and feelings into musical expression.</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Clearly documents exploration of issues and ideas and their development into musical compositions.</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Documents the development of musical ideas from a stimulus.</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Begins to relate aspects of stimulus to the development of ideas for composition.</td>
<td>1</td>
</tr>
<tr>
<td><strong>2. Document Use of Elements and Techniques</strong></td>
<td>Documents the choice of elements and techniques and the ways in which these choices reflect a personal style.</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>Documents and justifies the choice and use of conventional and unconventional applications of music elements and techniques.</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Documents the ways in which particular aspects of musical elements and techniques have been designed to meet a desired outcome.</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Documents the purpose for choice and application of each chosen musical element.</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Begins to document the relationship in choice and structure of elements to meet desired outcome.</td>
<td>1</td>
</tr>
<tr>
<td><strong>3. Score Development</strong></td>
<td>Edits and refines complete scores for accurate interpretation by others.</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>Attends to the detail of expression and articulation in score development and presentation.</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Uses appropriate notation (graphic, computer, conventional) to accurately score complete compositions.</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Uses appropriate notation to develop graphic scores, and segments of conventional scores.</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Constructs graphic and uses basic conventional symbols to develop score segments.</td>
<td>1</td>
</tr>
<tr>
<td><strong>4. Document of Refinement</strong></td>
<td>Documents reasons for alterations to the fine details of a composition and its interpretation.</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Documents aspects of the analysis of compositions and their interpretation, and decisions on refinement.</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Documents the evaluation and refinement process.</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Documents reasons for changes to aspects of composition.</td>
<td>1</td>
</tr>
</tbody>
</table>

Appendix 10
<table>
<thead>
<tr>
<th>Criteria</th>
<th>Marking quality</th>
<th>Codes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1. Skills and techniques</strong></td>
<td>Makes own decisions about the technical and artistic interpretation of musical</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>works in performance</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Demonstrates control in the use of specific instrumental/vocal techniques</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>appropriate to chosen works in solo and group performance</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Demonstrates appropriate instrumental/vocal technique, accuracy and balance</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>as part of a group performance.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>With guidance, recalls and performs short works accurately and with emerging</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>technical skills.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>With guidance, recalls and performs short works.</td>
<td>1</td>
</tr>
<tr>
<td><strong>2. Expression and communication</strong></td>
<td>Expressively articulates intended meaning in interpretation of own and other's</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>works.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Expresses and communicates understanding of the meaning of works in performance.</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Expressively communicates ideas and feelings in performance.</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>With guidance, expressively communicates ideas.</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Communicates ideas.</td>
<td>1</td>
</tr>
<tr>
<td><strong>3. Group dynamics</strong></td>
<td>Negotiates and adapts the refinement and performance of a work to achieve</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>accuracy, balance and expressiveness</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Refines aspects of group or class piece and listens to other group members</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>during performance.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Rehearses and performs cooperatively in a group or as part of a class.</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Performs vocal and instrumental pieces as a member of a conducted class or</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>teacher guided group.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Presents short vocal and instrumental works as a class member.</td>
<td>1</td>
</tr>
<tr>
<td><strong>4. Reflection</strong></td>
<td>Evaluates the technical and expressive qualities of, and refines own</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>performance using appropriate terminology</td>
<td></td>
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<tr>
<td></td>
<td>Describes the effectiveness of own performance and the performance of others</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>using knowledge of music terminology.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Identifies and talks about key aspects of own and others’ performance using</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>developing knowledge of music terminology.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Explains responses to own and others’ performance using emerging knowledge of</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>correct music terminology.</td>
<td></td>
</tr>
<tr>
<td><strong>5. Stage and concert management</strong></td>
<td>Develops skills in operating and organising sound and lighting equipment and</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>basic stage management to create an appropriate performance ambience.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Contributes to musical statement by organising the presentation space.</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Contributes to the planning for the presentation of musical works.</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Develops awareness of the planning and organisation required for performance</td>
<td>1</td>
</tr>
<tr>
<td>Criteria</td>
<td>Marking quality</td>
<td>Codes</td>
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<td>--------------------------</td>
<td>---------------------------------------------------------------------------------</td>
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</tr>
<tr>
<td>1. Skills and techniques</td>
<td>Competently performs works with detailed musical structures</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>Demonstrates technical competence and artistic and aural sensitivity on chosen</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>instrument</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Makes own decisions about the technical and artistic interpretation of musical</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>works in performance</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Demonstrates control in the use of specific instrumental/vocal techniques</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>appropriate to chosen works in solo and group performance</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Demonstrates appropriate instrumental/vocal technique, accuracy and balance as</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>part of a performance.</td>
<td></td>
</tr>
<tr>
<td>2. Express and</td>
<td>Demonstrates aesthetic understanding in conveying musical meaning in</td>
<td>5</td>
</tr>
<tr>
<td>communicate</td>
<td>performance</td>
<td></td>
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<tr>
<td></td>
<td>Sensitively interprets works combining composer's intent with their own</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>expressiveness</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Expressively articulates intended meaning in interpretation of own and other's</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>works.</td>
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<td></td>
<td>Expresses and communicates understanding of the meaning of works in performance.</td>
<td>2</td>
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<tr>
<td></td>
<td>Expressively communicates ideas and feelings in performance.</td>
<td>1</td>
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<tr>
<td>3. Group dynamics</td>
<td>Demonstrates ability to lead ensemble, choosing repertoire and making decisions</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>about their interpretation</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Generates and applies knowledge of appropriate performance practice individually</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>and in groups</td>
<td></td>
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<tr>
<td></td>
<td>Negotiates and adapts the refinement and performance of a work to achieve</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>accuracy, balance and expressiveness</td>
<td></td>
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<tr>
<td></td>
<td>Refines aspects of group piece and listens to other group members during</td>
<td>2</td>
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<tr>
<td></td>
<td>performance.</td>
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<td></td>
<td>Rehearses and performs cooperatively in a group</td>
<td>1</td>
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<tr>
<td>4. Reflection</td>
<td>Uses critical listening and aesthetic understanding to analyse own performance</td>
<td>4</td>
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<tr>
<td></td>
<td>Analyses the skills and expressiveness of their performances and develops ways</td>
<td>3</td>
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<td></td>
<td>to refine them</td>
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<tr>
<td></td>
<td>Evaluates the technical and expressive qualities of, and considers ways to</td>
<td>2</td>
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<tr>
<td></td>
<td>refine own performance using appropriate terminology</td>
<td></td>
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<td></td>
<td>Describes the effectiveness of own performance and the performance of others</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>using knowledge of music terminology.</td>
<td></td>
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<tr>
<td>5. Stage and concert</td>
<td>Directs every aspect of the presentation of a variety of musical forms for a</td>
<td>4</td>
</tr>
<tr>
<td>management</td>
<td>range of settings and audiences</td>
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<tr>
<td></td>
<td>Manages programming, staging, lighting, sound and performer presentation</td>
<td>3</td>
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<tr>
<td></td>
<td>Develops skills in operating and organising sound and lighting equipment and</td>
<td>2</td>
</tr>
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<td></td>
<td>basic stage management to create an appropriate performance ambience.</td>
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<tr>
<td></td>
<td>Contributes to musical statement by organising the presentation space.</td>
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Bibliography


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